

THE AMERICAN ORGANIST

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

*—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form.

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4+—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.

C—Christmas. P—Palm Sunday.

E—Easter. S—Special.

G—Good Friday T—Thanksgiving.

L—Lent.

After Title:

c.q.cq.qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.j.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o.u.—Organ accompaniment, or unaccompanied.

e.d.m.v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest or detail of stolist.

h—History of old organ.

m—Mechanism, pipework, or detail photo.

p—Photo of case or auditorium.

s—Stolist.

● INDEX OF PERSONALS

a—Article. m—Marriage.

b—Biography. n—Nativity.

c—Critique. o—Obituary.

h—Honors. p—Position change.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.

b—Bass solo. r—Response.

c—Chorus. s—Soprano.

d—Duet. t—Tenor.

h—Harp. u—Unaccompanied.

j—Junior choir. v—Violin.

m—Men's voices. w—Women's

off—Offertoire. voices.

o—Organ. 3p—3 pages, etc.

p—Piano. 3-p—3-part, etc.

Hyphenating denotes duets, etc.

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NEW YORK CITY



CHURCH OF THE HOLY NAME

The new Moller organ is divided on two sides of the choir stalls in the rear gallery and the console is in the ideal position for best results in church music

Photo by Charles E. Knell

THE AMERICAN ORGANIST

May, 1938

Orgelbuechlein Registration

By H. WILLIAM HAWKE

BACH'S Orgelbuechlein (or Little Organ Book) has been the subject of many articles, but these have dealt principally with the contents of the pieces as regards form, motives, and pictorial presentation of the words of the chorales rather than with manner of performance. In the following, the Orgelbuechlein is used in an attempt to show the actual registration as performed on a modern organ. The organ used is that of St. Mark's, Philadelphia, built by the Aeolian-Skinner Organ Company under Mr. G. Donald Harrison's supervision, and fully described in the October 1937 issue of THE AMERICAN ORGANIST. It is suggested that its specifications be consulted while reading the appended registrations so that a clear idea may be had of the resources at hand.

It is to be expected that many of the registrations will be questioned by those who have not had an opportunity of hearing the organ on which they have been played, and for this reason, the principles underlying the choice of stops should be outlined, and this I will attempt to do.

There has been no thought of 'romanticizing' Bach's music in these schemes; it is quite possible and very lovely to do this, for the organ has manifold resources in this direction; and when it comes to later music these resources are brought into play, but it has been thought wise to maintain the classic traditions in the Orgelbuechlein.

The proportion of tone between the stops on any one manual is ideal; the Great and Positiv are adequately balanced, as is the Choir with the Swell, and the Pedal affords a wealth of stops which will either blend or contrast with any division as desired, without recourse to manual-to-pedal couplers. It will be noticed that there is an entire absence of such coupling in the accompanying schemes.

The mixtures are successfully voiced to blend with all combinations of Great and Positiv, and in this case they are adequately supported by sufficient 4' tone. It is borne out in many organs that the mixtures need plenty of 4' tone if their presence is not to be too keenly felt. When solidity of tone is desired, the presence of 4' tone will be noticed; where a comparative thinness is needed in the ensemble, either manual or pedal, the 4' tone is reduced or withdrawn.

This will be noticed particularly in Great and Positiv combinations: Great 8' Bourdon, 4' Octave, with 2 2/3' and 2' is reduced by the omission of the 4' Octave. Similarly, a Positiv combination such as 8' Gedeckt, 4' Koppelfloete, 2 2/3' Nasard, and 2' Blockfloete, may be altered by the omission of the Koppelfloete without loss of the characteristic color. In

Registration of Bach's complete Orgelbuechlein as developed in detail and proved by the test of practical use on the new clarified-ensemble organ installed last year in St. Mark's Church in Philadelphia by the Aeolian-Skinner Organ Company.

the Pedal it will be observed that reductions are made by leaving out the 4' Principal while retaining the 16' and 8' with mixtures.

Accompaniments to Solo combinations may be provided on the Great with the 8' Bourdon, and Gemshorns 8' and 4'; on the Swell and Choir, with any combination of the flue stops. The Orgelbuechlein does not exhaust these possibilities by any means.

The Krummhorn on the Choir is an appealing solo stop, ideally suiting such numbers as *Das alte Jahr*, etc., and it is also possible and quite ideal to use it in *Alle Menschen muessen sterben*, etc., although I have indicated Positiv combinations for this and other pieces of the type. The Choir 8' Trompette and the Swell 8' Trumpet and 8' Trompette (a French reed) may also be used in place of the more variable Positiv combinations for such pieces.

The Great affords three distinct possibilities in ensemble work.

1. The Principal Chorus with any or all combinations of the three Mixtures;
2. The Diapason Chorus, with or without 2 2/3' and 2', with Mixtures; and
3. The Bourdon foundation, with or without Octave, but using the 2 2/3' and 2', with the 3r Cymbel, the highest-sounding mixture on the Great, beginning at 1' on low-C, and breaking back so that the 2' is the lowest-sounding rank throughout the keyboard.

The Pedal has four foundational possibilities; the Principal, the Violone, the Sub-Bass, and the 16' reed tone. Many significant schemes may be utilized with these different bases.

The Positiv is useful for ensemble work—a rich effect is obtained through three stops—8' Gedeckt, 4' Principal, and 4r Scharf, well contrasting with Great combinations. To these three stops, others may be added for distinct purposes. The 2 2/3' Nasard binds the tone together, the 2' Blockfloete settles it somewhat; the 1 3/5' Tierce adds a distinct color; the 3r Cymbel, a repeating mixture of very high range, imparts a delightful liveliness and agility.

For solo work, a full Positiv combination is the "Cornet," consisting of 8' Singengedeckt, 4' Koppelfloete, 2 2/3' Nasard,

2' Blockfloete, and 1 3/5' Tierce. If reductions are desired from this combination, they should be made by first omitting the 4' rank, then the 2 2/3', next the 2', leaving the 1 3/5' Tierce with the 8', so that the characteristic timbre is preserved.

For a build-up in solo work from Gedeckt and Nasard, add the 2' Blockfloete, then 1 3/5', and finally the 4' Koppelfloete. A different character of Cornet tone is obtained by the use of the 4' Principal instead of the Koppelfloete.

For agility, such lively combinations as 8' Gedeckt and 1' Siffloete, with 1 1/3' Larigot or 2 2/3' Nasard, are fine, as also the Gedeckt and Cymbel; this is a really sparkling combination for such pieces as Bach's *Christians Rejoice*.

THE ST. MARK'S ORGAN

Aeolian-Skinner Organ Co.

PEDAL 5"		III	Mixture
16	Principal		Cymbel
	Sub-Bass	16	Bombarde
	Fl. Conique (S)	8	Trompette
	Contrabass		Trumpet
	Violone	4	Clarion
	Viole		Tremulant
	Viola (C)	CHOIR 5"	
8	Principal	16	Viola
	Nachthorn	8	Dolcan
	Fl. Conique (S)		D. Celeste
	Viola (C)		Nachthorn
5 1/3	Quint		Viola
4	Principal	4	Zauberfloete
	Flute h		Viola
2	Blockfloete	16	Krummhorn
III	Mixture	8	Trompette
II	Cymbel		Tremulant
32	Bombarde	SCREEN 4 1/8"	
16	Bombarde	8	Diapason
8	Trompette		Dulciana
4	Clarion	4	Gemshorn
	Chimes	2 2/3	Nasard
		2	Piccolo
GREAT 3"		POSITIV 2 1/2"	
UNEXPRESSIVE		UNEXPRESSIVE	
16	Principal	8	Singengedeckt
8	Principal	4	Principal
	Diapason		Koppelfloete
	Bourdon	2 2/3	Nasard
	Gemshorn	2	Blockfloete
4	Principal	1 3/5	Tierce
	Octave	1 1/3	Larigot
	Gemshorn	1	Siffloete
2 2/3	Quint	IV	Scharf
2	Superoctave	III	Cymbel
V	Mixture		Tremulant
IV	Fourniture	BOMBARDE 7"	
III	Cymbel	16	Bombarde
8	Chimes	8	Trumpet
		4	Clarion
SWELL		STRING ANC. 7"	
16	Flute Conique	16	Viole
8	Rohrfloete	8	Dulciana
	Geigen		Flute
	Viole de Gambe		Dulcet 2r
	Viole Celeste		Muted Violes 2r
4	Fl. Triang.		Orch. Strings 2r
	Geigenoctav	4	Viole
2 2/3	Nasard	16	Vox Humana
2	Fifteenth	8	Vox Humana
1 3/5	Tierce		Tremulant

The complete stoplist will be found on October 1937 page 336; the abbreviated version is given here to make it easier to follow the niceties of Mr. Hawke's registrations.

It will be noticed that there is an economy in the use of stops, and that stops of the same pitch are rarely combined except for definite purposes—thus, the 8' Bourdon on the Great is more frequently used with the 4' Gemshorn than with the 8' Gemshorn. The 8' Gemshorn has the effect of changing the distinctive color of the metal Bourdon. When these stops are used together, it is for the reason that this resulting color is desired, rather than that the tone should be increased in power.

[We have taken the liberty of adding to Mr. Hawke's article the newly-revised English translations adopted by T.A.O. with the invaluable assistance of several of its readers.—Ed.]

The Novello edition, Volume 15, of the *Orgelbuechlein* is used.

1. Nun komm, der Heiden Heiland
Now come Savior of the heathen
Pos.: 8' Gedeckt, 4' Koppelfloete.
Ped.: 16' Sub-Bass, 8' Principal, 2' Blockfloete.
2. Gottes Sohn ist kommen
God's Son is come
Pos., r.h.: 8' Gedeckt, 2' Blockfloete, 1' Siffloete.
Gt., l.h.: 8' Bourdon, 4' Gemshorn, 2' Superoctave.
Ped.: 8' Trompette (or 4' Clarion if played an octave lower).
3. Herr Christ, der ein'ge Gottes Sohn
Lord Christ the only Son of God
Sw.: 8' Rohrfloete, 8' Gamba, 4' Flute, 4' Fugara, 2 2/3' Nasard, 2' Fifteenth.
Gt.: 8' Bourdon, 8' Gemshorn, 4' Gemshorn, Sw.-to-Gt.
Ped.: 16' Violone, 8' Nachthorn, 4' Flute, 2' Blockfloete.
Play repeats on Swell, subtract 4' Flute from Pedal.
4. Lob sei dem allmaechtigen Gott
Praise be Thou Almighty God
Full Great, with or without 16' Principal.
Ped.: Full with 16-8-4 reeds; no couplers.
5. Puer natus in Bethlehem
A Child is born in Bethlehem
Gt.: 8' Bourdon, 4' Ch.-to-Gt.
Ch.: 4' Zauberfloete.
Ped.: 8' Nachthorn, 8' Viola, 2' Blockfloete.
6. Gelobet seist du, Jesu Christ
Praised be Thou O Jesus Christ
Pos., r.h.: 8' Gedeckt, 2 2/3' Nasard.
Ch., l.h.: 8' Viola, 4' Zauberfloete (or 8' Nachthorn, 4' Viola).
Ped.: 8' Nachthorn, 8' Viola, 4' Flute.
7. Der Tag, der ist so freudenreich
This day it is so full of joy
Pos., r.h.: 8' Gedeckt, 4' Koppelfloete, 2 2/3' Nasard, 2' Blockfloete, 1 3/5' Tierce.
Gt., l.h.: 8' Bourdon, 8' Gemshorn, 4' Gemshorn, Ch.-to-Gt.
Ch.: 2' Piccolo.
Ped.: 8' Nachthorn, 8' Flute Conique, 8' Viola, 4' Principal, 4' Flute, 2' Blockfloete, 2r Cymbel.
8. Vom Himmel hoch da komm' ich her
From heaven high I come
(Old organ combination)
Gt.: 8' Bourdon, 4' Octave, 2 2/3' Quint, 2' Superoctave, 3r Cymbel, 8' and 4' Ch.-to-Gt.
Ch.: 16' Krummhorn, 8' Trompette, 8' Viola, 4' Viola.
Ped.: 16' Sub-Bass, 16' Violone, 8' Principal, 8' Nachthorn, 8' Viola, 8' Flute Conique, 4' Flute, 2' Blockfloete, 2r Cymbel (4' Principal).

9. Vom Himmel kam der Engel Schaar
From heaven came the angel host
Sw., r.h.: 8' Rohrfloete, 2 2/3' Nasard.
Ch., l.h.: 4' Zauberfloete.
Ped.: String-to-Pedal only.
String: 8' Flute, 8' Dulciana, 8' Orchestral Strings (2r), 4' Viole.
10. In dulci júbilo
In sweet rejoicing
Pos.: 8' Gedeckt, 4' Koppelfloete, 2' Blockfloete, 1 1/3' Larigot, 1' Siffloete.
Ped.: 4' Clarion.
11. Lobt Gott, ihr Christen, allzugleich
Praise God ye Christians together
Sw. and Gt., full flues with or without 16' stops.
Ped.: Full flues, 4' Clarion.
12. Jesu, meine Freude
Jesus my Joy
Gt.: 8' Bourdon, 4' Gemshorn, Pos.-to-Gt.
Pos.: 8' Gedeckt, 4' Koppelfloete.
Ped.: 16' Violone, 8' Nachthorn, 4' Flute, 2' Blockfloete (8' Viola).
Play repeats on Pos., subtract 4' Flute from Pedal.
13. Christum wir sollen loben schon
Christ we now should praise
Gt.: 8' Bourdon, 2 2/3' Quint, 2' Superoctave, Pos.-to-Gt.
Pos.: 8' Gedeckt, 4' Principal, 2 2/3' Nasard, 2' Blockfloete.
Ped.: 16' Principal, 8' Principal, 5 1/3' Quint, 4' Principal, 3r Mixture, 2r Cymbel.
14. Wir Christenleut'
We Christian people
Gt.: 8' Diapason, 2 2/3' Quint, 2' Superoctave, 3r Cymbel.
Ped.: 8' Nachthorn, 4' Flute, 2' Blockfloete, 8' Trompette.
15. Helft mir Gott's Güte preisen
Help me God's goodness to praise
Sw.: 8' Rohrfloete, 4' Flute, 2 2/3' Nasard.
Ped.: 8' Viola, 4' Flute.
16. Das alte Jahr vergangen ist
The old year has passed
Ch., r.h.: 16' Krummhorn, play an octave higher.
Sw., l.h.: 8' Rohrfloete, 4' Fugara.
Ped.: 8' Nachthorn, 8' Flute Conique, 4' Flute.
17. In dir ist Freude
In Thee is gladness
Gt.: 8' Bourdon, 2 2/3' Quint, 2' Superoctave, 3r Cymbel, Pos.-to-Gt.
Pos.: 8' Gedeckt, 4' Koppelfloete, 1 1/3' Larigot, 1' Siffloete, 3r Cymbel.
Ped.: 8' Trompette, 4' Clarion, 3r Mixture, 2r Cymbel, 2' Blockfloete, 4' Principal.
Before repeated section, subtract Pos.-to-Gt.; restore for repeat.
18. Mit Fried' und Freud' ich fahr' dahin
In peace and joy I now depart
Sw.: 8' Flute, 4' Flute, 2 2/3' Nasard, 2' Fifteenth, 1 3/5' Tierce.
Gt.: 8' Bourdon, 8' Gemshorn, 4' Gemshorn, Sw.-to-Gt.
Ped.: 16' Violone, 8' Nachthorn, 4' Flute, 8' Principal.
19. Herr Gott, nun schleuss den Himmel auf
Lord God now unlock Thy heaven
Pos., r.h.: 8' Gedeckt, 4' Principal, 2' Blockfloete.
Gt., l.h.: 8' Bourdon, 4' Gemshorn.
Ped.: 16' Sub-Bass, 8' Nachthorn, 8' Viola, 8' Flute Conique, 4' Flute.
20. O Lamm Gottes, unschuldig
O Lamb of God the Guiltless
Pos.: 8' Gedeckt, 2 2/3' Nasard, 2' Blockfloete.
Ped.: 8' Trompette (or Swell Trumpet).
21. Christe, du Lamm Gottes
Christ Thou Lamb of God
Gt., r.h.: 8' Bourdon, Ch.-to-Gt.
Ch.: 2 2/3' Nasard, 2' Piccolo.
Pos., l.h.: 8' Gedeckt, 4' Koppelfloete, 1 3/5' Tierce, 1 1/3' Larigot, 1' Siffloete.
Ped.: 16' Violone, 8' Nachthorn, 2' Blockfloete.
22. Christus der uns selig macht
Christ Who us makes blessed
Gt.: 8' Diapason, 4' Octave, 2 2/3' Quint, 2' Superoctave.
Ped.: 16' Violone, 16' Sub-Bass, 8' Principal, 4' Principal.
23. Da Jesus an dem Kreuze stund
When Jesus on the cross did hang
Gt., r.h.: 8' Bourdon, 4' Gemshorn (or Superoctave).
Pos., l.h.: 8' Gedeckt, 2' Blockfloete (or 1' Siffloete).
Ped.: 16' Violone, 8' Nachthorn, 4' Flute (or 2' Blockfloete).
24. O Mensch, bewein' dein' Sünde gross
O man bewail thy great sin
First:
Pos., r.h.: "Cornet" (8' Singengedeckt, 4' Koppelfloete, 2 2/3' Nasard, 2' Blockfloete, 1 3/5' Tierce).
Sw., l.h.: 8' Gamba, 8' Rohrfloete, 4' Fugara, 4' Flute.
Ped.: 16' Sub-Bass, 8' Nachthorn, 4' Flute.
Second:
Pos., r.h.: 8' Singengedeckt, 2' Blockfloete, 1 3/5' Tierce.
Sw., l.h.: 8' Gamba, 4' Flute.
Ped.: 16' Sub-Bass, 4' Flute.
Third:
Pos., r.h.: 8' Singengedeckt, 1 3/5' Tierce.
Sw., l.h.: 8' Rohrfloete, 4' Fugara.
Ped.: 16' Sub-Bass, 8' Flute Conique.
25. Wir danken dir, Herr Jesu Christ
We thank Thee Lord Jesus Christ
Gt.: Full with 16'.
Ped.: Full flues, 16-8-4 reeds or 16-4 reeds with flues.
26. Hilf Gott, dass mir's gelinge
Help me God that I may prosper
Ch., r.h.: 8' Trompette.
Pos., l.h.: 8' Gedeckt, 2' Blockfloete.
Ped.: 8' Nachthorn, 4' Flute, 2r Cymbel.
27. Christ lag in Todesbanden
Christ lay in bonds of death
Sw.: 8' Rohrfloete, Pos.-to-Sw.
Pos.: 2 2/3' Nasard.
Ch.: 4' Zauberfloete.
Gt.: 4' Ch.-to-Gt., Pos.-to-Gt., Sw.-to-Gt.; play on Great.
Ped.: 16' Violone, 8' Nachthorn, 2' Blockfloete.
Play repeat on Swell, coupled to Positiv, with Ped. 16' Violone and 4' Flute.
28. Jesus Christus, unser Heiland
Jesus Christ our Savior
Pos.: 8' Gedeckt, 4' Principal, 4r Scharf.
Ped.: 16' Violone, 16' Sub-Bass, 8' Principal, 4' Principal.

29. Christ ist erstanden
Christ is risen
Verse 1:
Pos., r.h.: "Cornet" (8' Singengedeckt, 4' Koppelfloete, 2 2/3' Nasard, 2' Blockfloete, 1 3/5' Tierce).
Gt., l.h.: 8' Bourdon, 8' Gemshorn, 4' Gemshorn.
Ped.: 16' Sub-Bass, 8' Principal, 2' Blockfloete.
Verse 2:
Gt., r.h.: 8' Bourdon, 2 2/3' Quint, 2' Superoctave.
Pos., l.h.: 8' Gedeckt, 4' Principal, 2' Blockfloete, 1' Siffloete.
Ped.: 16' Sub-Bass, 8' Nachthorn, 4' Flute.
Verse 3:
Gt.: 8' Principal, 4' Principal, 4r Fourniture.
Ped.: 16' Principal, 8' Principal, 5 1/3' Quint, 4' Principal, 3r Mixture, 2r Cymbel.
30. Erstanden ist der heil'ge Christ
Arisen is the holy Christ
Gt.: 8' Bourdon, 4' Octave, 2 2/3' Quint, 2' Superoctave, 4r Fourniture, Sw.-to-Gt., Ch.-to-Gt.
Sw.: Full flues with mixtures.
Ch.: 16' Krummhorn, 8' Trompette, 8' Viola, 4' Viola.
Ped.: 16' Sub-Bass, 16' Violone, 8' Principal, 4' Principal, 8' Nachthorn, 2' Blockfloete, 3r Mixture, 2r Cymbel, 8' Trompette, 4' Clarion (with 32' and 16' Bombarde).
31. Erschienen ist der herrliche Tag
Arrived is the glorious day
Pos., r.h.: "Cornet" (8' Singengedeckt, 4' Koppelfloete, 2 2/3' Nasard, 2' Blockfloete, 1 3/5' Tierce).
Gt., l.h.: 8' Bourdon, Ch.-to-Gt.
Ch.: 2 2/3' Nasard, 2' Piccolo.
Ped.: 8' Trompette, 4' Clarion.
32. Heut' triumphiret Gottes Sohn
Today triumphs God's Son
Sw. and Gt.: Full flues with mixtures.
Ped.: Full flues with mixtures, 4' Clarion.
33. Komm, Gott Schoepfer, heiliger Geist
Come God Creator Holy Spirit
Gt.: 8' Bourdon, 2 2/3' Quint, 2' Superoctave, Pos.-to-Gt.
Pos.: 4' Principal, 4r Scharf.
Ped.: 16' Sub-Bass, 16' Violone, 8' Principal, 4' Flute.
34. Herr Jesu Christ, dich zu uns wend'
Lord Jesus Christ turn toward us
Gt.: 8' Diapason, 4' Principal, 2 2/3' Quint, 2' Superoctave, 3r Cymbel, 5r Mixture.
Ped.: 8' Principal, 4' Principal, 3r Mixture, 2r Cymbel, 8' Trompette, 4' Clarion.
35. Liebster Jesu, wir sind hier
Dearest Jesus we are here
Gt., r.h.: 4' Ch.-to-Gt.
Ch.: 16' Krummhorn (Choir-box open).
Sw., l.h.: 8' Gamba, 8' Rohrfloete, 4' Flute, 4' Fugara (Swell-box closed).
Ped.: 16' Sub-Bass, 4' Flute.
35. Second version
Pos., r.h.: 8' Gedeckt, 4' Koppelfloete (2' Blockfloete).
Sw., l.h.: 8' Geigen, 2' Fifteenth.
Ped.: 16' Violone, 8' Nachthorn, 2' Blockfloete.
36. Dies sind die heil'gen zehn Gebot
These are the holy ten commandments
Gt.: 8' Diapason, 4' Octave, Sw.-to-Gt.
Sw.: 4' Octave, 2' Fifteenth, 3r Mixture, 3r Cymbel.
Ped.: 8' Principal, 4' Flute, 2' Blockfloete, 2r Cymbel.
37. Vater unser im Himmelreich
Our father which art in heaven
Gt.: 8' Bourdon, 4' Gemshorn.
Ped.: 8' Nachthorn, 8' Viola, 4' Flute.
38. Durch Adam's Fall ist ganz verderbt
Through Adam's fall is all corrupt
Gt.: 8' Diapason, 4' Octave, 4' Principal, 2 2/3' Quint, 2' Superoctave, 5r Mixture, 4r Fourniture, 2r Cymbel (for repeat, subtract Mixture and Cymbel).
Ped.: Full flues, 32-16-8-4 reeds (for repeat, subtract 32' and 8' reeds).
39. Es ist das Heil uns kommen her
Now is salvation come to us
Gt.: 8' Bourdon, 4' Octave, 2 2/3' Quint, 2' Superoctave, 3r Cymbel, 8' and 4' Ch.-to-Gt.
Ch.: 16' Viola, 8' Viola, 8' Nachthorn, 4' Viola, 4' Zauberfloete, 16' Krummhorn, 8' Trompette.
Ped.: 16' Sub-Bass, 16' Violone, 8' Principal, 8' Nachthorn, 4' Principal, 4' Flute, 2' Blockfloete, 3r Mixture, 2r Cymbel.
40. Ich ruf zu dir, Herr Jesu Christ
I cry to Thee Lord Jesus Christ
Pos., r.h.: 8' Gedeckt, 2 2/3' Nasard.
Gt., l.h.: 8' Bourdon, 8' Gemshorn.
Ped.: 16' Flute Conique, 16' Viola, 8' Nachthorn.
41. In dich hab' ich gehoffet, Herr
In Thee have I trusted Lord
Gt.: 8' Diapason, 4' Octave, 2 2/3' Quint, 2' Superoctave.
Ped.: 16' Sub-Bass, 8' Principal, 2' Blockfloete.
42. Wenn wir in hoechsten Noethen sein
When we in greatest trouble are
Ch., r.h.: 16' Krummhorn (play an octave higher).
Sw., l.h.: 8' Rohrfloete, 4' Fugara.
Ped.: 8' Flute Conique, 4' Flute.
43. Wer nur den lieben Gott laesst walten
He who but suffers God to guide
Gt.: 8' Principal, 4' Principal, 4r Fourniture (for repeat, use 3r and 5r mixtures instead of Fourniture).
Ped.: Full Principals—16-8-5 1/3-4, 3r Mixture, 2r Cymbel (for repeat, subtract 5 1/3' and 4').
44. Alle Menschen muessen sterben
All men must die
Pos., r.h.: 8' Gedeckt, 2 2/3' Nasard, 1 3/5' Tierce.
Gt., l.h.: 8' Bourdon, 8' Gemshorn.
Ped.: 8' Nachthorn, 8' Viola, 8' Flute Conique, 2' Blockfloete.
For repeat use:
Pos.: 8' Gedeckt, 2' Blockfloete, 1 3/5' Tierce.
Gt.: 8' Bourdon, 8' Gemshorn.
Ped.: 8' Nachthorn, 2' Blockfloete.
45. Ach wie nichtig, ach wie fluechtig
O how vain O how fleeting
Sw.: 8' Rohrfloete, 2 2/3' Nasard, 2' Fifteenth, 1 3/5' Tierce.
Ped.: 8' Nachthorn, 2' Blockfloete.

Two Carl Precepts

• Two things which Dr. William C. Carl said are always associated with my memory of him. One was: "Never take anything for granted," and how many times I have seen the wisdom of it. The other statement was made to me just after Dr. Carl had been getting a substitute singer for the following Sunday. "Your value as a musician," he said, "depends upon what you can do on short notice."—WARREN HALE, in the G.O.S. Alumni bulletin.

Two Four-Manual Mollers: No. 1

By Dr. WILLIAM H. BARNES

○ N the last few times when I have been in New York I have promised Mrs. Barnes, as we were leaving, that some day I was going to visit that city with her and not look up any organs or organists while there. She said I would have a very dull time in that event. It has never happened yet, and I suppose never will. Instead of spending my time in New York as other visitors who come from the hinterlands and provinces do, in making a round of the theaters, night-clubs, and the like, I infinitely prefer to visit with some of my many organist friends, and inspect any new organs which have been installed since my last visit. In spite of this I am not entirely above trying one of the famous "Cocktail Courboins" at "Le bonne Soup" restaurant. In passing, I was amused to have Dr. Courboin tell me he was more proud to have a cocktail named for him than to have made the marvellous set of recordings for Victor on the Great Wanamaker (Philadelphia) organ. Perhaps, after all, it is more of a distinction. I wouldn't know.

The Holy Name R. C. Church is one of the largest and most impressive, architecturally, of any of the Catholic churches in the Manhattan area, its only superior, possibly, being St. Patrick's Cathedral. In any event, it is an imposing, vaulted, Gothic building of some 2000 seating capacity, with better than average acoustical properties, although not as reverberant as many large churches. The organ is in the usual west-end gallery location, divided with seats for a large choir in between. In this case, there is a boychoir. This type of musical organization is fast becoming extinct, because of the many obvious difficulties of maintaining high musical standards with the ever-changing boy voices. I still recall what Dr. Harvey Gaul said at the A. G. O. convention in Pittsburgh after a prolonged discussion of the difficulties attendant upon maintaining a boychoir. He said, "After all, the birth-control enthusiasts probably have the right answer to this problem."

Mr. Albin D. McDermott, organist of the Church, gets excellent results with this group, I am told, and I can personally testify to Mr. McDermott's outstanding ability as an organist and composer. He played for me superbly, the Great G-Minor Fugue of Bach, and the opening of the Widor Sixth, as well as his "Mass" based on two Gregorian themes. This "Mass" is a masterly contrapuntal treatment of the themes, and I congratulate Holy Name Church on having so accomplished an organist and erudite musician. Thoroughly good stuff!

The organ is naturally of the clarified-ensemble type, described by me in February T.A.O. as applied to a much smaller organ by Moller in Beloit. Here the various ideas (only capable of being outlined or very sparingly developed at Beloit) have come into full maturity. We can therefore form a very comprehensive opinion, from this new major work of Moller's, just where Mr. Whitelegg's tonal ideas lead them when he is practically unhampered in carrying them out. The only restriction placed on Mr. Whitelegg was the necessity of using some sets of pipes from the old organ—particularly some Pedal ranks and some of the subsidiary Swell stops. This, however, was not much of a restriction, as the pipes were all sent to the factory for revoicing and scaling; and the pipes so used were for the most part the less important voices. All the Diapason chorus on the Great, including the 12 ranks of mixtures were entirely new, as well as the Swell chorus reeds and mixture, so that the main body of tone one gets from this instrument is practically unrestricted Whitelegg quality.

Mr. Whitelegg shares with Senator Richards the opinion

Stoplist and description of the new Moller organ installed in the Catholic Church of the Holy Name in New York City where Albin D. McDermott makes music of a superior excellence.

■
that a large Great Organ, such as this, needs no chorus reed tone. The many mixtures more than compensate. Formerly 16', 8', and 4' Trombas would inevitably have been introduced in a Great of this size. I agree that we are distinctly better off without them here.

Although the specification shows only one unison Diapason on the Great, there are, for all practical purposes, three. The Harmonic Flute in this organ has now evolved itself more into a Diapason than a flute, which is probably all to the good, as it never was of much account as a Flute, or anything else, with its excessive neutrality of color. The Keraulophone is an old stop, frequently found in small English organs, which had become practically obsolete, but which seems to warrant revival. The character is somewhat horny, and it does well enough as a third Diapason, with a timbre of its own. All the Diapason chorus, including the mixtures, are of wide, low mouth, low-pressure, and are amply harmonically developed, with very much smaller scales than would have been thought necessary not so long ago for an organ to fill so large a church as this. Clarity and brilliance here make up for sheer weight of tone.

Noting that the principal Diapason is only 44 scale, with the other voices of the chorus accurately scaled to balance and match this scale, will prove what I have just remarked. Formerly, a 40 or 38 scale Diapason would have been almost inevitable. It must be pointed out that these changes are not mere caprice or whim. They have sound logic back of them, if we want a clarified ensemble. We cannot get it in any other way.

The Swell Organ is quite conventional, for an organ of this size. I question the value of an Aeoline, in an organ in so large a church, or for that matter in any organ where a Dulciana and Unda Maris are present, or a pair of Spitzfloetes. The 5r Plein-Jeu is a beauty. This is a most successful type of Swell mixture, and tops the brilliant French type chorus reeds to perfection, with nothing but octaves of the unison and fifth. Two of the Great mixtures are also of this type. The third mixture on the Great, which draws separately, has the Tierce and flat-21st sounding ranks, and also the two Sesquialteras on the Choir and Pedal Organs.

The Choir Organ has a very complete ensemble of its own, including a 4' Principal and five ranks of mixtures.

The Solo Organ is notable chiefly for its return, to some extent, to the idea of a big Solo reed, but not of the Tuba quality. That would utterly ruin the clarity of the ensemble so carefully developed. Instead, it is of extremely brilliant character, with French shallots, and with the 10" pressure employed is perhaps more assertive in the ensemble than would suit some ears. There is, however, a perfectly satisfactory and sufficiently powerful ensemble available without this powerful reed, and consequently it can be totally ignored by those organists who do not relish any dominating voice of any character. This is surely the right quality of tone for a Solo Trumpet; the only argument could be as to its relative intensity with respect to the remainder of the organ.

The Pedal Organ bears the earmarks of Senator Richard's preaching concerning the merits of independent Pedal voices. The independent Octave, Superoctave, and five ranks of mixtures all bear this out. Personally, I should greatly prefer



Church of the Holy Name, New York
Photo by Charles E. Knell

NEW YORK, N. Y.
CHURCH OF THE HOLY NAME
M. P. Moller Inc.

Organist, Albin D. McDermott

Completed, late in 1937.

V-57. R-76. S-70. B-11. P-4718.

PEDAL 5": V-8. R-11. S-19.

32 Resultant

16 DIAPASON 32w

Diapason (G)

BOURDON 56

Bourdon (S)

10 2/3 QUINT 37

8 OCTAVE 32

Bourdon

Bourdon (S)

Quint (8')

4 SUPEROCTAVE 32

Bourdon

II SESQUIALTERA 64

5 1/3' 3 1/5'

III MIXTURE 96

15-19-22

16 BOMBARDE 10" 56r

Trumpet (S)

English Horn (C)

8 Bombarde

4 Bombarde

GREAT 3 3/4": V-11. R-20. S-12.

16 DIAPASON 61

8 DIAPASON 61

HARMONIC FLUTE 61
KERAULOPHONE 61
4 OCTAVE 61
HOHLFLOETE 61
2 2/3 QUINT 61
2 SUPEROCTAVE 61
V CORNET 269
III MIXTURE 183
15-19-22
IV HARMONICS 244
17-19-21-22
8 Chimes (L)
SWELL 4 1/2": V-16. R-20. S-16.
16 BOURDON 73
8 DIAPASON 73
STOPPED FLUTE 73
GAMBA 73
SALICIONAL 73
VOIX CELESTE 73
AEOLINE 73
4 FL. TRAVERSO 73
GEMSHORN 73
2 FLAGEOLET 6" 61
V PLEIN-JEU 6" 305
16 TRUMPET 6" 73
8 TRUMPET 6" 73
OBOE 6" 73
VOX HUMANA 73
4 CLARION 6" 73
Tremulant
CHOIR 5": V-13. R-16. S-13.
8 DIAPASON 73
SPITZFLOETE 73
CONCERT FLUTE 73
UNDA MARIS 73
DOLCE 73
4 PRINCIPAL 73
FLUTE D'AMOUR 73
2 2/3 NASARD 61
2 PICCOLO 61
II SESQUIALTERA 122
12-17
III MIXTURE 183
15-19-22
16 ENGLISH HORN 6" 73
8 CLARINET 73
Tremulant
SOLO 10": V-9. R-9. S-10.
8 DOPPELFLOETE 73
GAMBA 73
G. CELESTE 73
VIOLE SOURDINE 73
V. S. CELESTE 73



MR. ALBIN D. McDERMOTT
Organist of the Church of the Holy Name
Photo by Charles E. Knell

4 ORCH. FLUTE 73
8 TRUMPET h 73
FRENCH HORN 73
VOX HUMANA 73
CHIMES 21
Tremulant

COUPLERS 40:

Ped.: G-8-4. S-8-4. C-8-4. L-8-4.
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
L-16-8-4.
Sw.: S-16-8-4. L-16-8-4.
Ch.: S-16-8-4. C-16-8-4. L-16-8-4.
Solo (L): G. S. L-16-8-4.
Combons 49: P-7. G-7. S-10. C-7.
L-7. Couplers-3. Tutti-8.
Pedal and tutti combons duplicated
by toe-studs.
Combons are capture-system.
Crescendos 4: S. C. L. Register.
Reversibles 6: G-P. S-P. C-P. L-P.
Full-Organ. All shutters to Solo shoe.
Onoroff: Solo-to-Great off register-
crescendo.
Silencers 2: Tremulants off register-
crescendo and full-organ reversible. All
16' stops and couplers off manual.
Cancels 1: Tutti.
Percussion: Deagan.

five pipes down to GGGG of the 32' Bourdon, or a 32' Waldhorn, or some suggestion of a real 32' stop in an organ of this size and importance. I could readily have foregone some of the independent higher pitched Pedal voices to have obtained one 32' stop, or even part of a 32' stop. But here again, it is opinion and this is only my personal idea of what is relatively important in a Pedal Organ.

The organ sounds magnificent in the body of the Church, where naturally the majority of listeners will hear it. At the console, it borders on the hard side. This suggestion of hardness entirely disappears when heard in the Church, so I cannot consider it to be a criticism. Organists trying the organ for the first time might gain the impression of a certain

hardness. When they hear the organ played by some one else, from the Church, I know that they will agree that here is a superb example of the best in modern organ building.

(To be continued)

The Damrosch Incident

• According to official pronouncement the musicians' union of New York doesn't believe any of the uncomplimentary things the eminent Dr. Walter Damrosch said in official testimony about it. Jacob Rosenberg is president of the organization and William Feinberg is secretary.

Tone-Analysis of Six Wicks Pipes

By Dr. C. P. BONER

IN CONNECTION with recent proceedings of the Federal Trade Commission, two complete series of tests were made on representative types of organ pipes. The first series was made indoors and the second series, in order to obtain an absolute measurement of the harmonic percentages, independent of surroundings, was made outdoors in a manner described by the Author in the April number of THE AMERICAN ORGANIST. The present article is an account of the results of the last series of tests on certain pipes furnished by the Wicks Organ Company of Highland, Illinois. The Wicks Company furnished the pipes and the complete blowing outfit for the first series of indoor tests, and also furnished the same pipes for the subsequent outdoor tests which form the basis of this report. The Author is consequently indebted to the Wicks Company for the pipes furnished, for the cooperation given during the many phases of the work, and for their continued cooperation in furnishing additional custom-made test pipes for a multitude of tests now in progress.

It is a wellknown fact that musical tones are composed of a series of component tones, called partials. These partials are, in minor respects, analogous to the elements in a chemical compound, in that the tone may be thought of as the composite of all the partials and may, in certain procedures, be analyzed into its constituent partials. Each partial has a definite frequency which corresponds to one of the possible frequencies of vibration in the source of that particular sound. The partial of lowest frequency is called the fundamental or groundtone. The other partials, with frequencies above that of the fundamental, are sometimes called overtones, although this latter term is gradually disappearing. In the case of most organ pipes, all the partials, including the fundamental, have frequencies of vibration very near to a series of integers, such as 1, 2, 3, 4, 5, . . . or 1, 3, 5, 7, 9, . . . For example, middle-C pipe of an 8' stop has a frequency of approximately 262 vibrations per second as its fundamental. The other partials of this pipe (open pipe) will have frequencies very near 524 (i.e. 2×262), 786 (i.e. 3×262), etc. In such cases the partials are given the more restrictive name, harmonics. If one is certain that the frequencies of the partials have exactly integral ratios to that of the fundamental, then one is justified in calling the component tones harmonics; otherwise, they are to be called partials, in technical language. Bell tones and many other percussive types of tones do not have true harmonics, but are said to have partials. Contrary to certain previous work on organ pipes, the Author, in collaboration with his co-workers, Messrs. White and Bohls, has found that organ pipes in general have very nearly true harmonics, if not exactly true harmonics. At least the harmonic frequencies are more nearly exactly harmonic than the accuracy of our measurements could deny.

The charts described in this article are drawn to represent what may be called the Acoustic Spectrum of the pipe. The numbers along the horizontal line represent the number of the particular harmonic and the numbers along the vertical line represent the relative amplitudes of the harmonics, with the strongest one of the series being arbitrarily taken as 100%. The amplitude scale is a logarithmic scale, since it is a well-known fact in acoustics that hearing is approximately logarithmic. One can, therefore, by locating the number of the particular harmonic to be looked at, on the horizontal line, and then reading off the height of the line from the vertical scale, determine the relative amplitudes of the various harmonics. What the ear hears is the resultant of all these harmonics

Result of a second series of analyses made under ideal outdoor conditions where the pipes speak for themselves with nothing added and nothing taken away because of the acoustical conditions prevailing when walls, ceiling, and floor interfere.

acting simultaneously on the hearing mechanism, provided only that one particular pipe is being sounded. If, as is usually the case, other pipes are also sounding, the charts for all the individual tones being sounded would be involved. It is preferable, in the beginning of such a study, to consider one pipe at a time and then to extend the reasoning to multiplicity of pipes.

To those versed in musical terminology and not so well acquainted with acoustical terms there is always a bit of confusion between the number of the harmonic, as plotted in the accompanying charts, and the corresponding musical term. For the benefit of those who are not familiar with the correspondence between these two schemes of numbering harmonics; the accompanying table is furnished, showing the corresponding musical term for each harmonic number:

TABLE of NUMBERS & TERMS

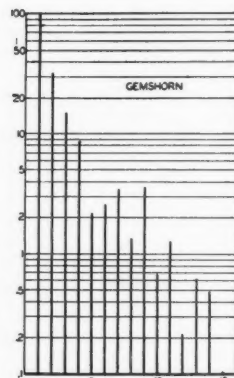
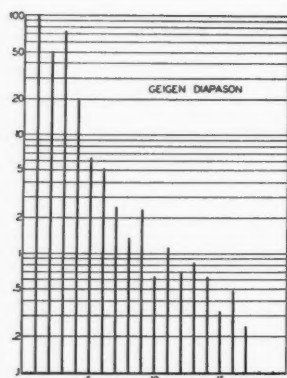
- 1 — Unison
- 2 — Octave
- 3 — Twelfth
- 4 — Fifteenth (double-octave)
- 5 — Seventeenth
- 6 — Nineteenth
- 7 — Flat twenty-first
- 8 — Twenty-second

It is to be noted that only the harmonics numbered 1, 2, 4, and 8 of this chart exactly correspond to the stated musical notation. The seventh harmonic is the worst, being considerably flat to the musical twenty-first. Above the eighth, the musical notation is of less value and is, consequently, not given. Since most organ pipes have more than eight harmonics, it is better to speak of them in terms of the harmonic notation, rather than the musical notation.

GEIGEN DIAPASON

The analysis of the Wicks Geigen Diapason, on 4" wind, shows seventeen harmonics present, above a .1% amplitude with respect to the fundamental, or first harmonic. It may be remarked that, in many practical cases, this single Diapason pipe will be played simultaneously with other pipes and that the slow beats generally resulting in such cases will serve to accentuate certain harmonics and, often, to cause otherwise inaudible ones to become audible. As a result of long experimentation, the Author is of the opinion that in average cases harmonics above a few tenths of a percent may be heard as a part of the composite tone (i.e. although integrated with the others, they constitute a definite part), and that harmonic analyses should therefore be made down to this limit. The present analyses have been taken to .1%.

In the Wicks Geigen Diapason, as submitted for test in this particular instance, the fundamental is the strongest harmonic present, but the second, third, and fourth harmonics are also of very substantial amplitudes. Since it is not yet determined exactly what effect on harmonic structure the various dimensions and other physical characteristics of the pipe have, these data are not tabulated for the pipes analyzed. The Wicks Company designated this particular pipe as a Geigen Diapason, and its harmonic structure indicates a bright tone



of approximately regularly decreasing harmonic amplitude as one proceeds toward the higher harmonic numbers. Since the analysis was made outdoors the results are accurately descriptive of the pipe, uninfluenced by surroundings.

It is interesting to note that when the ear receives such a complex tone, the presence of a large number of upper harmonics produces in the hearing mechanism additional increments of fundamental tone which combine with the natural fundamental of the pipe itself.

If the scale of this pipe had been larger, other things being equal, the amplitudes of the upper harmonics would have been smaller and the pipe duller. It is also of importance to note that the pronounced third harmonic (musical twelfth) tends toward a chorus-like result, as do also the second, fourth, and other upper harmonics to a smaller degree.

Thus, each pipe can be regarded as a small chorus in itself, with the components of the tone falling in natural relationships to one another. Likewise, it is observed experimentally that the amplitudes of the harmonics, particularly the higher ones, shift at random and thus produce a shimmering effect characteristic of many organ pipes. This effect results in a sort of indefiniteness or freedom from rigidity of the tone.

GEMSHORN

The Gemshorn shows a somewhat smaller and less pronounced set of harmonics than the Geigen. Notably, the second, third, and fourth are less than in the Geigen, while numbers seven and nine of the Gemshorn are stronger than in the Geigen. The reduced values of Nos. 2, 3, and 4 result in a more subdued tone, while the harmonics above the fourth give a richness to the Gemshorn that is particularly pleasing.

Again, this tone has a bit of the same useful indefiniteness as the Geigen. It is probable that the pronounced seventh and ninth harmonics contribute in rather large measure to the effect of this pipe. The exact part which the Gemshorn pipe-shape plays in the analysis remains to be determined experimentally. It is quite probable that the inverted-cone employed is an important factor in the pattern. Certainly, one has no difficulty in distinguishing one of these pipes, Gemshorn and Geigen, from the other on the basis of the analysis charts.

VIOLE D'ORCHESTRE

The Wicks Viole d'Orchestre shows thirty harmonics present above .1%. The first twelve are outstanding in amplitude, and the decline after that point is rather gradual. It is striking that the largest harmonic is the fourth, or double-octave. Undoubtedly, the keen nature of this tone is due to the remarkable array of upper harmonics. With all of them executing their small, random variations in amplitude, it is no wonder that this tone is both keen and warm.

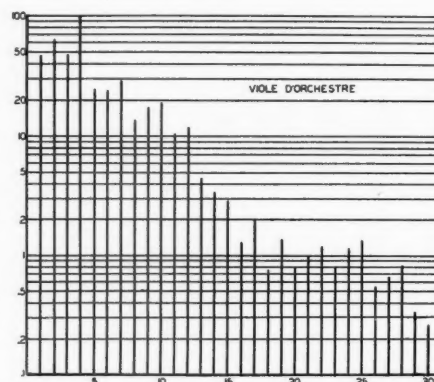
Although the fourth harmonic is the outstanding one, the pitch of this pipe is that corresponding to its fundamental. One might, at first glance, conclude that the ear would not assign any very definite pitch to a tone with as many harmonics as this pipe has. Still, both the organist and the tuner

can testify to the fact that such a pipe has a definite pitch. The ear, because it does not respond linearly to incoming sounds, has the ability to produce, within itself, sums and differences of impressed frequencies; and it is to be noted that successive differences between harmonic frequencies are always the same as the frequency of the fundamental.

For example, suppose a given tone had harmonics at the following frequencies:

1st harmonic	200 vibrations per second
2nd harmonic	400 "
3d harmonic	600 "
4th harmonic	800 "
5th harmonic	1000 "

The hearing mechanism will receive this complex sound and will generate, of itself, other tones having frequencies equal to sums and differences of the harmonic frequencies, as well as other derived frequencies. The successive difference-frequencies thus formed in the hearing mechanism will all have a common frequency of 200 vibrations per sound (the same as the fundamental) since $400 - 200 = 200$; $600 - 400 = 200$; $800 - 600 = 200$; etc. Thus, even if the fundamental were entirely missing, the ear would supply it. It follows that the ear emphasizes the pitch corresponding to the fundamental frequency and thereby assigns the tone of such a pipe as the Viole d'Orchestre to its proper place in the musical scale.

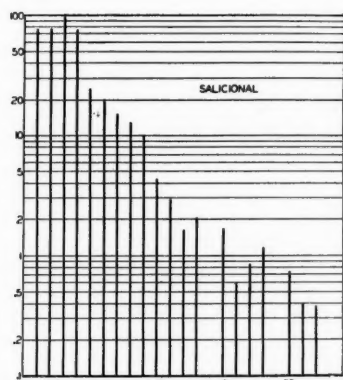


After viewing such a chart as this one, the organist need not wonder at the fact that a keen string-tone cuts through flute-tone powerfully, even though the flute may itself be very powerful. The fact that this particular Viole d'Orchestre, voiced by Wicks on 4" wind, produces this extensive retinue of harmonics indicates that the production of upper harmonics is feasible on relatively low pressure.

The pronounced seventh harmonic (flat twenty-first) is interesting, since this harmonic is foreign to the musical scale. Some writers have suggested that any harmonic that is not an expected entity in our familiar musical scale might play an outstanding part in determination of timbre. If such is the case the Viole d'Orchestre has many such "unfamiliar" harmonics in the upper division, all of which might, under this hypothesis, play a large role in timbre determination; or, what amounts to the same thing, a small percent of such harmonics might be of considerable importance. Since the seventh harmonic in this Viole is 30% of the strongest harmonic (the fourth), one would expect the seventh to contribute in considerable measure to the timbre. In fact, the 18% ninth would also be expected to be outstanding in importance.

SALICIONAL

The Wicks Salicional, like the Viole d'Orchestre, shows a prominent group of the first four harmonics, except that No. 3 is slightly stronger than the others. Following No. 4, the higher harmonics drop off more rapidly in amplitude than



do those in the Viole. Also the total number above .1% is less in the Salicional than in the Viole.

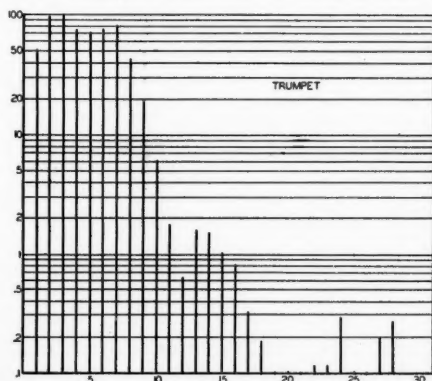
Obviously the Salicional is closely related to the Viole—much more so than to the Geigen Diapason. The Salicional exhibits larger amplitudes in all the harmonics above the fundamental than does the Gemshorn and is, in consequence, a richer tone. The Salicional harmonics above the fourth decay almost exactly in proportion to the number of the harmonic. The absence (below .1%) of the fourteenth and nineteenth harmonics would tend to accentuate the effects of certain neighboring harmonics. Further, because the Salicional has a stronger fundamental than does the Viole, the Salicional tone sounds considerably more basic than does the Viole tone.

The difference in scale between these pipes is, no doubt, a major factor in this difference in harmonic structure. There is no information in the scientific literature on organ pipes showing exactly what pipe-scale does to harmonic structure. With the cooperation now being given us in our work, by the Wicks Company and by other builders, we hope to determine the exact effect of all such factors on harmonic structure.

TRUMPET

The harmonic analysis of a Wicks Trumpet as shown in the chart is a good demonstration of a pipe affording a large number of strong harmonics, all forged together into a unified tone. Second and third harmonics are of the same amplitude; the fundamental is slightly weaker; Nos. 4, 5, 6, and 7 are all substantially the same (approximately 75%). Harmonics above the tenth are similar to those of the Salicional. The particularly large seventh harmonic, as well as the ninth, is striking.

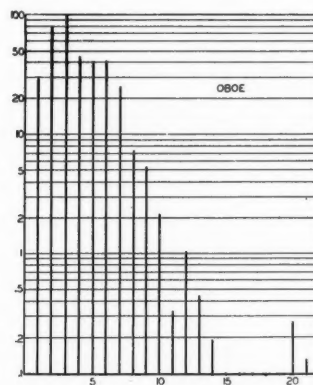
This analysis was taken, as were all the others, at right-angles to the pipe. A typical analysis of an end-on chorus reed was published in an article by the Author in the April issue of *THE AMERICAN ORGANIST*. If the pipe is placed in an organ, reflection of sound from the surrounding surfaces will give an actual analysis in the auditorium somewhere between



the chart presented in the present article and the one in the April issue.

The part which the two small groups of harmonics at the twenty-second and the twenty-seventh play would make an interesting study, particularly since these groups are isolated somewhat from the main body of harmonics. One would guess, from inspection of the Trumpet chart alone, that the tone is far from thick or muddy. It might be approximately described as a Diapason with the fundamental, or groundtone, depressed in intensity, with the middle group (Nos. 4 to 10) sharply elevated in amplitude, and with the uppermost group elevated to a less degree. The depression of the fundamental and the elevation of the upper harmonics produce a clarity of tone in such chorus reeds which is difficult to secure in what is regarded as a bright Diapason.

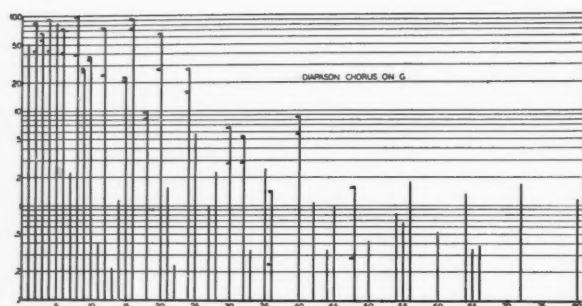
In a subsequent article, data will be presented on different types of Diapasons, old and new; these data will indicate the trend of current design. Some of the obviously poorer chorus reeds and Diapasons which we have tested have shown certain mid-range harmonics standing markedly higher than all the others, the result looking much like an extreme discontinuity in the tonal structure. It is possible that, in chorus pipes, no extremely outstanding single harmonics can be tolerated, if excellence of tone is desired. This is, of course, only a tentative hypothesis and is subject to extended experimental check. The word "excellence" is used, rather than "quality," since quality is also used as a synonym for timbre. Two such uses of the word quality lead to confusion. The Author would like to suggest a reform in present-day terminology in this respect. Let us cease to talk of the quality of tone in the sense of good or bad and substitute for it the more elegant term, excellence. Further, let us refrain from using "quality" in describing differences between tonal families; "timbre" would seem to be a better word. The consequent elimination of quality from the organ vocabulary would be beneficial in all respects. As now used, this word means nothing definite; nor is it euphonious—it sounds more like poor examples of pipe voicing.



OBOE

The chart for the Wicks capped Oboe is similar to that for the Trumpet, except in that the third harmonic is a bit stronger than any of the others, while the fourth to eighth harmonics, inclusive, are reduced below those in the Trumpet. Such "peaked" characteristics may be found typical of reeds that are more on the solo side than on the chorus side, although much more work remains to be done on this subject. That this Oboe belongs to the Trumpet family is fairly obvious.

The roles of the cap and of the two sections of conical-pipe structure remain to be investigated. All the reeds tested thus far exhibit separated zones of harmonics, as do both the Trumpet and Oboe. It is felt that much can be learned of the action of reeds and resonators from extended study of these characteristic harmonic zones.



DIAPASON CHORUS

The chart of the Diapason chorus on tenor-G was for a single note made up of the following pipes: Unison, Octave, Twelfth, Fifteenth, Seventeenth, Nineteenth, and Twenty-second. The complexity of the acoustic spectrum is so great that it almost runs the gamut of the ear, on one note alone. Although the fundamental is tenor-G, the eightieth harmonic shown is near the upper frequency limit of audibility.

There are certain marked resemblances between this chorus and the Trumpet, particularly in the lower and mid-range harmonics. The chorus, naturally, provides higher amplitudes of the harmonics above the tenth; below the tenth, the Trumpet runs it a close second. It is, of course, possible to secure greater over-all intensity in the case of the Diapason chorus than in the single Trumpet pipe, by the use of several pipes. Likewise, a multiplicity of Trumpets could be used. On the other hand, the Diapason chorus has the distinct edge in the upper harmonics.

It is to be noted that the addition of a 4' Trumpet to the 8' Trumpet would essentially amount to keeping even-harmonic amplitudes high, out to the fifteenth harmonic instead of to the tenth (as in the 8' Trumpet). Even in this case, the first ten harmonics of the two-Trumpet combination would have its even-order members raised somewhat, so that the Diapason chorus, as pictured, would still have a more brilliant structure.

True, the Diapason chorus has some outstandingly strong harmonics; but it has plenty of them, spaced fairly regularly. Thus, it does not fall into the category of a solo reed, with one or two outstanding harmonics only. Physically, the Diapason chorus could almost be described as an augmented Trumpet, without the thickness of tone which is hinted at in some parts of the Trumpet structure. This is not to say that the Trumpet is at all a thick tone; it is far brighter than even a bright Diapason; but, in contrast with the Diapason chorus, the Trumpet is more basic. Yet the two fall in the same general class.

Due to the possibility of slight mis-tuning in the chorus, beats between the various harmonics of the several pipes can occur. The limits of such beats are shown on the chart, by means of dots on the lines. The effect of slow beating will be similar to orchestral effects due to slight differences in tuning and tonal excitation. The slow beats add to the warmth of the tone, since the beating is further complicated by the random, small fluctuations which occur in harmonics; the beating therefore lacks extreme definiteness of beat-frequency and consequently contributes to warmth.

For those who wish clarity of tone, the Diapason chorus type of chart would seem to indicate a very flexible program. As the upper members of the chorus are removed, the extreme upper harmonics are eliminated, until the limit is reached where only the unison is left. If the unison is similar to the single 8' Geigen Diapason represented in its chart, then gradations between that comparatively simple structure and the very complex chorus structure represent a broad field. It would seem to be a problem of working out, in a given case, what degree of upper-harmonic structure is desirable for the particular installation, type of program, etc. and then to

design for it. If the individual component pipes of the chorus are analyzed, then one can make up for each given case the particular structure desired.

Obviously, there are practical limits to the problem; one cannot continue adding harmonics without limit. In fact, it is thoroughly possible to strive so hard for clarity that the ensemble is positively screechy. It would not seem beyond the realm of possibility for the builder to work out the ingredients of his complete tone in a manner similar to a chemist, provided only that the builder, like the chemist, knows what ingredients the ear wants for a particular effect. No analysis of the sort presented here can dictate to the ear what it should want. But such analysis should eventually lead to a quicker and better solution of the design problem, in collaboration with the trained ears of those who are critical and honest. There is, of course, danger that members of the organ profession will follow a fad, or a mere word, and thereby go to extremes that will drive the public as far from the organ recital as do the very muddy performances.

This initial program of investigation, made possible by the Wicks Organ Company, through the furnishing of many pipes and initial blowing and control equipment, is of particular interest to numbers of physicists. In no cases are physics laboratories equipped to build or voice pipes; they must rely on those organ builders who, like the ever-curious worker in natural science, would like to know more about nature and its working. A research laboratory, either in industry or in a university, will very often embark on a study which, to many people, seems utterly foolish. In fact, many inventions now of considerable use have come about because there were some who "rushed in where angels feared to tread." One has only to read the work of Wachsmuth, Weerth, Hensen, Carriere, and many others to know that there have been many investigators who have tackled the problem of why an organ pipe speaks as it does. These men have found the going very tough and have succeeded mostly in questioning all theories of the action of pipes. Now that it is possible, not only to study the production of tone in the pipe but also its harmonic content, it may be ultimately possible to learn much about the entire story of the organ pipe. The program will be long. As Senator Richards has remarked to the Author, there seems to be no end to the program. But there could surely be no end without a beginning.

Marcel Dupre's Three Elevations

A comment by Frederick C. Mayer

• Organ literature has been enriched by this versatile composer through the publication of *Three Elevations* (Herelle, Paris). This little number in E major is of surprising simplicity for Dupre! The left hand repeats the same note throughout. Yet there is conveyed a picture of rare, spiritual beauty.

Miss Darnell to Give Special Course

• Grace Leeds Darnell, on the faculty of the Guilman Organ School and organist of St. Mary's in the Garden, New York, will give a course in the organization and methods for training a junior choir, in the Church, Aug. 15 to 26. The course has been given in Northwestern University, for the Lutheran conference in Lakeside, Ohio, and also in New York last year. In the School of Sacred Music, New York, Miss Darnell also lectured on the subject. She was associated with the Flemington Children's Choir School for some years and developed her specialty there, carrying out the Flemington plan in a choir school in St. Mary's. Her choirs have often been winners in the New York F.M.C. contests and one of these winning choirs will be used for demonstration work.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Three Episcopalians

HEARING three services on one Sunday classified me temporarily as a holy saint. It came as the result of Mr. William A. Goldsworthy's orders to hear his premiere of a Philip James oratorio; when W. A. G. orders you to do anything you'd better do it.

First came St. Bartholomew's where Dr. David McK. Williams has one of the City's largest and best organs and choirs. Some years ago St. Bartholomew's with its organ was a disappointment because the service had to jump into itself without prelude, which seemed unnatural and harsh, as these pages said at that time, petitioning St. Bartholomew's for an assistant-organist to remedy the serious defect. Mr. William Strickland is now the assistant to Dr. Williams and if it was he who played the morning prelude he deserves credit for having supplied a grand atmosphere to put the congregation into the mood of the service. There is something about a truly rich organ that touches the real heart of religious impulse.

I sat, as is my custom, in the rear pew, directly under the new west-end divisions of the Aeolian-Skinner organ; whether the west-end divisions were used I do not know, though I know the old chancel divisions supplied most of the music—and if there is anything more satisfying for instrumental church music I have yet to hear it. It might not shine so brightly in recital work if contrapuntal works were played and I am rather completely satisfied that it would not; but for service playing it was the grand ideal as I heard it that Sunday morning. Rich, profound, not boisterous; colorful in the best sense.

The prelude stopped and the silence was broken by the first stanza of the processional, sung somewhere in the distance with closed doors between. At the end of this unaccompanied stanza the organ took up the theme, and when I awoke the second stanza was in full force with choir and organ, the former already ascending to their positions in the choir. That's one way out of the processional difficulty.

They were celebrating a preacher that morning, so after ten formally-attired distinguished-looking gentlemen carried the collection forward and the preacher of the day went to the pulpit I departed in peace.

Fastened to the back of the pew where I sat was a switch-board of some kind and when the service had begun a technician sat by this switch-board, with an ear-phone to his ear every time anyone in the chancel said anything. The result was that you could hear perfectly every word spoken in the vicinity of the chancel. Evidently St. Bartholomew's has one of the finest public-address systems within human ingenuity to devise, for the tone was natural in every particular, with none of the rumble of the average loud-speaker system. I do not know what the technician with the ear-phone was doing but I guessed he was controlling the system to a nicety for every shade of enunciation from the front.

The choir, as everybody knows, is one of the world's finest and largest church choruses of paid professionals. The offertory anthem was sung unaccompanied.

Next stop was St. Mary the Virgin where I hoped I would

arrive after the talking had stopped, and I did. A great number of attendants of all ecclesiastical sorts fills the sanctuary for the ritual which this high church carries out to perfection, with bells or gongs, and incense burning in such profusion as to fill the auditorium with the odor and smoke.

The choir, a comparatively small paid chorus, is in the rear gallery along with the Aeolian-Skinner organ that, by virtue of Mr. Raymond Nold's ideas and persistence, became in its day (not so long ago) the most discussed organ in America and opened the door for the long and distinguished series of organs which Mr. G. Donald Harrison later was able to design and voice to his own particular ideas. And St. Mary's too has an assistant organist though he is not given that title; Mr. Nold is director of music and Mr. Ernest White is organist. Mr. Nold uses the baton for all singing; he evidently never touches the organ.

I could understand the minimum of what was said in the chancel, as the acoustics were dead set against it and there is no public-address system installed; it is doubtful if one would be appropriate in this very high church. The organ still stands without its case-work, and still remains to be completed. Since a member of the congregation would have to turn around and look backward—which no good member has any right to do in any service—to be disturbed by visible baton-conducting, the system works no injury to the somewhat sanctified atmosphere prevailing in St. Mary's. It's one of the few Protestant churches in the city where you can go and get the feeling that you've got to behave yourself. Some of our churches are riots of community-house conduct, in which anything goes. But distinctly not St. Mary's.

The music of St. Mary's is selected on a basis of combined ecclesiastical and musical worth. This particular service used six Gregorian settings, and harmonized or contrapuntal settings by Decius, Victoria, Hasler, and Sommer, all of the sixteenth century. You don't go for entertainment at St. Mary's, you go to church, a church that still carries on the service of worship.

—t.s.b.—

Old Peter Stuyvesant used to hobble over to the same church I went to for my third excursion, St. Mark's in the Bouwerie. Dr. Guthrie took the sting out of St. Mark's and humanized the place during his long and noble reign, and if you ever wanted to listen to a preacher who had something to say and knew how to say it, you should have heard Dr. Guthrie. But on this Sunday it was Mr. Philip James who, with the assistance of the libretto by Frederick H. Martens, was doing the saying—and doing it with a conviction and eloquence that would surprise you. Of course Mr. Goldsworthy was playing and directing, with a small chorus of professional singers. I never heard an organist who could do so much with so few voices as Mr. Goldsworthy.

The organ is a Moller, installed many years ago. Choir and organ are in the rear gallery. Mr. James was there to take his own medicine.

"The Triumph of Israel" was composed immediately after the world war and has been reposing under the meditative eye of Mr. H. W. Gray ever since. Mr. Goldsworthy was surprised at that; he didn't believe Mr. James had developed quite that far so early. Nor did I. It was the first time Mr.

James had ever heard it, the first time anyone ever heard it.

The music has not too many of the typical dissonant passages associated with the James output, but a great raft of beautiful passages and stunning climaxes that lift it, to my way of thinking, far above any oratorios that have been written since Bach and Brahms. "Hora Novissima" is mild and lady-like in comparison, if there is any comparison. The "B-Minor Mass" is orderly and profound, and there is a comparison; "Triumph" is triumphant and assertive; the "B-Minor" is deep and orderly; "Triumph" is deep and could be charged with being disorderly if it weren't quite so convincing. Maybe before the next world war it will be in print, and, an even less likely supposition, perhaps some of us will get out of the rut of Handel & Mendelssohn and knuckle down to the tougher job of doing "Triumph." It will be hard work for everybody, but no harder than merited; nobody minds working when he gets something for his labors. Here we do. At present it has an organ accompaniment, using the word organ to mean organ; I hope it never gets an orchestral accompaniment. The average organist is no more equipped to conduct an oratorio with orchestra than he is to fly the Atlantic; the ideal modern oratorio has all it can do to combine real organ with real chorus. And that is quite sufficient.

And three church services on one Sunday were quite sufficient for me too, for a long time.—T.S.B.

Establishing Morale

By RUTH KREHBIEL JACOBS

Children's Choirs: Article 4

BOYS and girls, like adults, like to feel important. They like to be a part of an organization that is considered unusual or successful. They like to belong to a group in which they can take pride. Children should never be invited into the choir with the assurance that it will be easy work. On the contrary, tell them that being in the choir is far from easy; that the choir learns music most other children would be afraid to attempt; that the choir has a reputation for absolute quiet during the service, and would not dare accept anyone who is not strong enough to live up to such a standard; that the only thing that keeps the members away from rehearsals is sickness; that the choir has a big job and can use only those who are able to do a big job well. Then it is time to say, "You look to me like a boy who would be able to do it. How about it; do you think you could live up to such standards?" Nineteen out of twenty children will square their shoulders and decide that they will show what they can do.

This kind of approach makes it easy to expect a great deal from the children. Membership then becomes an honor, and the director need not become a policeman. The children should be placed on their honor, and those who fail to measure up should be deprived of the privilege against which they have offended. If children feel certain of your confidence in them, they will take pride in proving your confidence well placed. Some months ago, my choir took part with several other choirs in a choral festival. I told my children that it would be difficult to be in a strange church, in public view of so many people, and with so many details to remember, and not be tempted to move or whisper; but that was just the time we would have to be more careful than ever. Then I paid no more attention to them. After the service, they came to me with delight, and told me that some of the other choirs had to have their choir mothers sitting with them to keep them in order. The one child in our group who had ventured to whisper to his neighbor was painfully ostracized by all the others.

Sacha Guitry, in his interesting book, *If Memory Serves*, makes this observation: "People must learn when they are young, to live with each other. Now the great misfortune is that in school, precisely, we are not taught to live, we are not made ready for life; and it is a crime not to tell us, before we are told anything else, that work is the greatest of life's joys. Classroom work should be passionately interesting. Of course, for this we should have to have passionately interested teachers, people convinced of the beauty of their mission. I dream of the time when a master will be able to say to a pupil, 'You behaved badly, and I shall punish you. You will not be allowed to attend class'."

Boys and girls like to feel that they are doing something worth while. You gain their allegiance by expecting the best they have to give. Give them every opportunity to perform publicly, but insist that they do no less than their best at every performance. Make membership a privilege. Never become a policeman. Suggest rigid standards of conduct, and encourage them to maintain them.

Reward good work. Create some system of awards. Use some visible evidence of recognition. Charts recording attendance, punctuality, memory work and other requirements can become a simple stimulus to excel. Some churches have crosses, which are worn in the service by those children who have measured up to certain standards. The crosses do not come into the permanent possession of the children, but each time the children sing in service, they have the opportunity to earn this distinctive decoration. For some years, I have been awarding a choir-pin to each child who has not been absent or tardy throughout the year. For each successive year this record is maintained, a small pearl is set in the pin. For the sake of that pin, they will allow only serious illness to keep them away from rehearsal.

The necessity for accuracy in the records cannot be overstressed. Make no mistakes and no exceptions. Attendance records should be made during or immediately after rehearsal, not several days later when guessing may take the place of knowing. Exceptions are even more dangerous than mistakes, besides being unfair. One experience taught me the danger in making exceptions. One chorister, who had been unusually faithful, wanted to go on an interesting excursion with his parents. The trip could not be changed to another time, and to stay behind meant being alone the whole day. In a moment of weakness, I said I would excuse him. At the end of the season, when pins were awarded, his among them, a family whose two children were in the choir and had been absent but a single time, became estranged and have never been won back. That is the first exception I have ever made and the last. I needed but one lesson, to learn that one mistake can destroy, in an instant, the faith that has been built long and carefully.

Regulations, to be maintained, must be perfectly clear to the children. Otherwise it is impossible to avoid the inevitable cry of the disappointed, "I didn't know."

Regular routine has distinct value in creating morale. Both the time and the place of the rehearsal should be regular. Each child should have his appointed place, and be there at the appointed time. Directions should not be given until all are at attention, and then clearly and simply, and not repeated.

Allow the children to take part in the chief services of the church as frequently as possible, and insist on the highest standards of performance. The hymns and anthems they sing should be memorized. Not until they sing from memory can they sing with complete freedom. Make certain that everyone meets the memory requirements, before he is permitted to sing. Hear everyone repeat the words individually, and keep a list of those who meet the test satisfactorily. Set a time when the work must be completed, and accept no excuses. There are always some who will attempt to slip by, but if they are denied the privilege of singing a time or two, they soon learn that you mean what you say. No feature of the choir

program is more valuable to the child than learning to obey fair regulations cheerfully and promptly.

Along with pride in performance should go pride in appearance. Each child should have his own robe, well-fitted and well-pressed, and should not leave the choir-room until it is put away neatly. If you allow the children to treat their robes carelessly, they will lose all respect for them. Each child's robe should be clearly marked with his name. Often the effect of neat robes is vitiated by incongruous details, such as bright or striped stockings, or big hair ribbons. We have made a rule that our choir members must wear black shoes and stockings with their robes, and no hair-ribbons.

Invest the work of the choir with dignity. Make the children conscious that they share equally with the minister the responsibility for the service, that carelessness on their part is as unforgivable as it is for the minister. Tell them that they are on duty from the time they put on their robes until the robes are hung away after service. Either start or close the season with an impressive consecration service for both children's and adult choirs.

It would be almost impossible to plan too much activity for active children. Preparation for services is not enough for them. Arrange for concerts, go to other churches to give performances, sponsor some kind of cooperative affair with other children's choirs; let them produce a play in which they themselves can build the scenery, design the costumes, and make the properties. Let all the children sell tickets for the play, and use the money to finance some educational trip.

The age range of the choristers has considerable influence upon the morale of the choir. If the difference of age is too great, it will be impossible to make a common appeal to all of them. It has been my experience that a membership limited to children from the fourth or fifth grade to the eighth grade inclusive makes possible a strongly unified group. The older ones can set the standard of performance, and the younger ones are old enough to imitate the others and to respond to mature demands. Children under the fourth grade can be trained in a preparatory and separate group.

There will come a time when the boy or girl is suddenly too old for the children's choir. Unless your program has some place for these adolescents, the children's choir misses

its goal. For a time they can be held by making them group-leaders and assistants, and by giving them additional responsibility. But eventually the time comes when they need to be in a different group. That necessitates a highschool or young people's choir, which is additional work for the director, but necessary if he is going to hold the children to the church during the most trying period of their young lives.

In all the work of the choir, keep a close contact with the parents. Be sure they understand the requirements, and gain their cooperation in keeping up the standards of the choir. There are many things that parents can do, and helping will increase their appreciation. Ask them to attend whenever the children sing. Have an annual or semi-annual tea for the mothers and give them a chance to discuss the work freely. Organize a sewing corps to help in the care of robes and costumes. Get the fathers to establish an automobile corps to transport the children on outings and concert trips. The more you can persuade the parents to help, the more they will become interested. Study the methods of the parent-teachers' associations and adopt whatever of their methods seem applicable to your situation.

Establishing morale, then, is largely a matter of planning things and doing things, of arousing interest and holding interest, of creating standards and maintaining standards; and the degree of morale determines the degree of efficiency and effectiveness.

(To be continued)

Dr. Harold Darke

• eminent British organist and composer is at last visiting America. May 18 he will play in St. Paul's, Philadelphia; May 19 in St. Thomas Church, New York, on his way to Canada, the object of his present visit. There are those who consider Dr. Darke one of England's finest concert organists. Those wishing to communicate with Dr. Darke in America can do so in care of Dr. T. Tertius Noble, St. Thomas' Church, New York.

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Music and Religion

By ROWLAND W. DUNHAM

A service given by the students in the University of Colorado

MUSIC has invariably served as a means of vitalizing the worship of God. In the various types of religious service the musical element seems to be the means of securing appropriate attitudes and emotions in the minds and hearts of the people in common devotions.

The history of music in our western world finds its real impetus in the musical settings at early Christian religious meetings. There is little doubt that the hymns of the small bands of persecuted Christians in the Catacombs of Rome were the simple songs of the synagogue. I am sure we are all aware of the relation of Christianity with the service of the temples of Solomon and David. Matins, or morning prayer, is a liturgy derived from this source; with the praise element in the Psalms, the prayers directly descended from the invocations and petitions to Jehovah of the Jews, and the instructions of the rabbi in turn becoming the sermons of priests and ministers. The mass, or holy communion, originated in the celebration of the feast of the Passover by Jesus and the Apostles.

Musical settings to the Psalms and other melodious adjuncts to worship are, therefore, in accordance to the traditions of many centuries.

The use of chants and the intonations of Christian priests, the use of a choir to represent the people musically, were at first a matter of necessity. The large basilica in Italy precluded the ability of the spoken voice to be heard by large congregations. Multiplicity of church tunes demanded a group of trained singers to carry out the musical needs of the service.

The debt which music owes to the church cannot be adequately treated in a few moments. Suffice to say, the whole structure of melody, harmony, and counterpoint rests largely upon the efforts of the early composers of church music.

We are presenting in this service some examples of various types of religious music in its various epochs and styles. The traditional Jewish melodic manner is represented in the violin piece. Russian liturgical music, that of the Roman Catholic, the Lutheran Protestant of Germany, the oratorio, and the decidedly secular style in common use during the last century in Catholic Europe (the Rossini numbers) are all included in an attempt to make the program as comprehensive as possible.

With the world in such turmoil, it is well to consider what religion may mean to us. The destruction of formal religion in Russia is evidence of the reaction which was inevitable after the downfall of the Czar who was the head of the Russian Church. The subservience of the Catholic Church to Mussolini and of the German Church to Hitler are again of greatest significance. There is a saying that when the church disappears, civilization disintegrates. There are many of us who look with deep concern upon the present situation in these countries. In America, too, we may be alarmed at certain signs such as the secularization of the Sabbath and the lack of church support.

In France the state has withdrawn support to the church. "What changes have taken place in Paris churches today! No more chants, no more hymns, no choir. Nothing but the priest with two acolytes dressed in soldiers' uniforms. Yes, as soldiers, for there are soldiers everywhere, even on the steps of the altars," said a recent article in T.A.O., entitled *Paris of Today—and Tomorrow*, by Paul de Launay. To continue the picture, he remarks in closing, "Then here is the threat of impending war. Though no one seems to be worrying too much about it, preparations are to be seen

in every direction. Unrest is in the air. Fear of being attacked without warning, without declaration of war, internal disturbances and other worries are no incentive to inspiration."

With religion in the balance all over the world, it is well to consider seriously what the future has in store for all of us. These comments and the accompanying service were presented at the University of Colorado on the Sunday that opened our religious-emphasis week. In past years here, music had been a forgotten adjunct to religion; the committee in charge was content merely to import some well-known liberal Protestant minister. This year the students met for this consideration of music and religion and followed the convocation by group discussions in their respective fields. This method met with a far more favorable response.

T.A.O. is presenting the program and my address not only as a suggestion to other colleges and universities but also to churches desiring to offer a new idea for a vespers or special service. Students at this convocation report the complete success of the project. There is no field of music so little understood as this one. Church members should find such a program not only a help in their appreciation of the music of their own church but a possible aid to tolerance.

The music was prepared and presented by students in the College of Music with very little assistance from their teachers, except in the selection of the particular numbers.

For the first time we attempted to reach the religious affiliations of nearly all of our students. This is as it should be, for with about ten percent of our students belonging to the Roman Catholic faith and a representative group of Jews, this arrangement meets the ideal that all of us have felt to be a necessity. We need to have our attention called to religion at least once a year, even in a secular university. Perhaps we may eventually destroy the bigotry and intolerance that are still present in our American communities, and live together in mutual respect and good will.

THE PROGRAM

Brass quartet: Four Bach chorales
Organ & brass: Ravanello, Christus Resurrexit
Tenor: "Panis Angelicus," Franck
Chorus: "Inflammatus," Rossini's "Stabat Mater"
Organ: Widor, Adagio (6th)
Address on 'Music and Religion'
Violin: Bruch, Kol Nidrei
Soprano: "Alleluia," Mozart
Chorus: "Lo a voice from heaven," Bortniansky
Chorus: "A mighty Fortress," Luther
Baritone: "Arm arm ye brave," Handel's "Judas"
Organ: Widor, Finale (2nd)

Junior-Choir Repertoire

By EDITH E. SACKETT

Christ Lutheran Church, Baltimore

AS an organist specializing in junior-choir work Miss Sackett first won recognition in New York City, later joining the faculty of Westminster Choir School to develop her specialty there, and soon thereafter being appointed also organist of Christ Church in Baltimore. Last summer she gave a summer course in her former church in New York and this summer again will give the course, as announced in other columns. T.A.O. presents herewith the first sections of her junior-choir repertoire, from unison anthems to four-part, with other instalments to follow next month. In Baltimore she has a senior choir, junior choirs, and a 3-31 Moller installed for her last year. The numbers

marked * are of but moderate difficulty and are special favorites with the choristers. Complete key to publishers will be found on January page 4.

PART 1: UNISON ANTHEMS

Adams-s, Praise the Lord O Jerusalem
 Bach-h, Beside Thy cradle*
 -h, Break forth O beauteous light*
 -h, How shall I fitly meet Thee
 -h, My heart ever faithful
 Bishop-h, God give ye merry Christmas-tide*
 Bitgood-h, Christmas candle*
 Corner-h, Lullaby of Mary*
 Evans-h, Cradle Song
 Fischer-h, Song of Mary
 Handel-h, Come unto Him
 -h, How lovely are the messengers
 -a, I know that my Redeemer liveth
 Henschel-a, Knight of Bethlehem*
 Holst-co, In the bleak mid-winter*
 Kountz-g, Prayer of Norwegian child*
 Kremser-h, Song of Thanksgiving*
 Lefebvre-h, Christmas Eve*
 MacDowell-a, Hymn to the Pilgrims
 Mackinnon-h, Christ is born of Maiden fair
 Maunder-h, Creator God and Lord
 May-h, Rejoice ye pure in heart*
 McLeod-h, Children's Prayer*
 Mendelssohn-a, If with all your hearts*
 -h, O for the Wings
 Milligan-a, Three Christmas carols
 Nunn-g, Bring a torch*
 Randegger-h, Angel's Song*
 -h, Flowers
 Rathbone-h, Children's Song*
 Robson-a, Your songs to Jesus raise*
 Rowley-h, Hear us dear Lord
 -h, Sing aloud to Jesus*
 Shaw-h, How far is it to Bethlehem*
 -h, Jesus Friend of little children*
 Stainer-a, We will praise Thee*
 Thiman-h, Soldiers of Christ arise
 Voris-h, When I view the Mother*
 Whitehead-h, Echo Carol
 English-h, What Child is this*

PART 2: TWO-PART ANTHEMS

Attwood-h, Songs of Praise
 Bennett-h, God is a Spirit*
 Candlyn-h, Away in a manger
 Dickinson-h, Come Marie Elisabeth
 -h, Joyous Christmas Song*
 -h, Joyous Easter Song*
 Foster-h, Eye hath not seen
 -h, Is it nothing to you
 -o, There were shepherds*
 -o, Why seek ye the living*
 Goss-h, O Savior of the world
 Gretchaninoff-h, Cherubic Hymn
 Ivanov-o, Bless the Lord
 Mansfield-a, Carol sweetly carol*
 -a, Christ was born
 Maunder-h, O how amiable*
 Neidlinger-g, Birthday of a King*
 Novello-h, Like as the hart
 Rachmaninoff-o, Glorious forever*
 Richardson-h, Thy word is like a lantern
 Roentgen-a, Two old Dutch carols
 Rowley-o, Easter Day*
 Scott-uf, Ride on ride on*
 Smart-g, Lord is my Shepherd*

West-h, See amid the winter's snow*

-h, Father of mercies*

Yon-j, Christ triumphant

Traditional-h, This glad Easter day*

(To be continued)

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

Index of Current Summer Courses

• Herewith is a summary of the summer courses advertised and described in previous pages for the current season:

American Conservatory, organ, choir-work; Chicago, June 23 to Aug. 3; April page 143.

E. Power Biggs, organ; Cambridge, Mass., July 5 to Aug. 15; April page 149.

Guilmant Organ School, organ, choir-work, theory; New York, July 5 to Aug. 5; March pages 78, 103; April 138, 149.

Pius X School, liturgy, Gregorian, choir-work; New York, June 30 to Aug. 6; April page 143.

Arthur Poister, organ; Minneapolis, Minn., June 15 to July 24; Los Angeles, July 29 to Sept. 2; April page 136.

Edith E. Sackett, junior-choir work; New York, July 5 to 15; March pages 78, 103; April 140.

Wellesley Conference, Anglican church music; Wellesley, Mass., June 27 to July 8; Feb. page 49; March 106; April 119.

Westminster Choir School, specializing in choir work, with organ; Los Angeles, June 27 to July 15; Northfield, Mass., July 25 to Aug. 14; April pages 118, 138.

Pius X School

• This summer school and the College with which it is associated have long been famous for their work in true liturgical music as idealized in the Catholic services. The course centers on liturgy, Gregorian chant, and choir work. This is the 22nd year for the summer school and the subjects include school music, theory, and private lessons in voice, organ, piano, violin, with supplementary work for those seeking the Mus.Bac. degree.

The work in liturgy is based on the principles of the Benedictine Monks of Solesmes as the result of a century of research in Gregorian chant. There will be a daily high mass; liturgical singing, demonstrated by the Pius X Choir and a special choir of boys; three courses in Gregorian chant; two in Gregorian accompaniment; conducting; music of the 15th and 16th centuries; and a course in the theology of liturgy.

The school-music course embodies the results of the long and eminent activities of Mother G. Stevens, director of the School, and will be based on her Tone and Rhythm Series books. A choral class will be used for instruction in the upper highschool grades and methods will be demonstrated, with opportunity to practise teaching on the model school.

Theory courses include all normal subjects, plus modulation, keyboard harmony, analysis, composition, etc. Courses will be given personally by Mother Stevens and by members of the faculty of the Pius X School.

Mr. Poister's Organ Courses

• As announced in the news pages last month, Arthur Poister, one of America's finest organists, will this summer give organ lessons at the University of Minnesota and in Los Angeles, for the benefit of those who realize the artist's ever-present need for a season of intensified coaching under a master of their art each year. His recital in New York April 21, too late for fuller report in this issue, proved him one of the world's greatest organists.

Junior-Choir Course by Miss Sackett

• In addition to facts already published, Miss Sackett has been engaged by the Maine A.G.O. under the advisement of the Maine F.M.C. for her special course to be given in Portland from July 18 to 22. There will be evening sessions also for the benefit of those who cannot attend during the day.



Montclair A-Cappella Choir
Carl F. Mueller, Conductor
A 'candid camera' snapshot taken during
the spring concert last year

Stoplist Proposed for
HAMBURG, PA.
ZION UNION CHURCH
Geo. Kilgen & Son Inc.
Installation, summer of 1938.
V-23. R-23. S-32. B-5. P-1609.

PEDAL: V-2. R-2. S-7.

32 Resultant
16 MAJOR BASS 32
BOURDON 56
Lieblichgedeckt (S)
8 Bourdon
Lieblichgedeckt (S)
4 Bourdon

GREAT 4": V-5. R-5. S-6.
EXPRESSIVE (Choir chamber)

8 DIAPASON 73
CLARABELLA 73
GEMSHORN 73
4 OCTAVE 73
8 TROMBA 7" 73
CHIMES 25

SWELL 5": V-10. R-10. S-10.

16 LIEBLICH. 73
8 GEIGEN DIAP. 73
GEDECKT 73
VIOLA DA GAMBA 73
VOIX CELESTE 73
4 FL. TRAVERSO 73
GEIGENOCTAV 73
2 FLAUTINO 61
8 OBOE 73
VOX HUMANA 73
Tremulant Vox
Tremulant

CHOIR 4 1/2": V-6. R-6. S-9.

8 DIAPASON 73
MELODIA 73
DULCIANA 73
UNDA MARIS 73
4 FLUTE D'AMOUR 73
8 CLARINET 73
HARP 49
Chimes (G)
4 Harp-Celesta
Tremulant

COUPLERS 24:

Ped.: G-8-4. S-8-4. C-8-4.
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
Sw.: S-16-8-4.
Ch.: S-16-8-4. C-16-8-4.
Combons 24: GP-6. SP-6. CP-6.
Tutti-6.

Crescendos 3: G-C. S. Register.
Reversibles 2: G-P. Full-organ.
Cancels 5: P. G. S. C. Tutti.
Percussion: Deagan.
Blower: 5 h.p. Orgoblo.

A rugged individualist is buying this organ, and all the world loves the rugged individualist when, as here, he is doing what he pleases with his own money. Not a mixture in the whole organ. Not an unenclosed Great. This buyer knew what he wanted and he told his builder all about it too; and he's getting it. Gloria.

The Pedal: Three 16's and a 32'; couldn't be better. It's an all-flute Pedal, which might be improved by accepting a Gemshorn or Dulciana at 16' instead of one of the 16' flutes, with Gemshorn or Dulciana also for the 4' and one of the two 8's. But the buyer is spending his own money and has the right to tell magazines to mind their own business. But even if all-flute, it's still a good Pedal with three 16's and the 32'.

An expressive Great, and hooray. We like to see a buyer get up on his hind legs, as Dr. Barnes would say, and not believe all this magazine has been tell-

ing him for some years now. Four 8's and one 4'. Couldn't make a better selection, though, could we?

We'd gladly trade the 16' Swell flute for a string, but what other changes could be risked without sacrificing the practical music-making qualities of the division? Enabling the organist to draw the Vox without the Tremulant will afford some unusual solo effects.

And what substitutions could be made in the Choir without sacrificing something this Choir gives?

Here then is an organ to comfort and encourage those who have not accepted T.A.O.'s whole-hearted championship of mixtures and baroque Positives. I'm not sure I'd care to hear many Bach fugues played on this instrument, but then I'm not sure anybody wants to hear the average organist play many of them on any organ; it's the exceptional organist and the very exceptional organ that make a fit combination for Bach counterpoint.

Zion organ gives, on the manuals, one 16', fifteen 8', four 4', and one 2'. Well, Miss Soosie, here's one you and I both like. Right?—T.S.B. (so you don't blame it on W.H.B.)

PROGRAMS for THIS MONTH

Programs of double value: 1. Prepared well in advance; 2. Published in time to be heard

June programs will be included here next month if received by May 14, morning mail.

• ROBERT LEECH BEDELL
Museum of Art, Brooklyn
May 1, 8, 15, 22, 31, 2:30
*Bach, Prelude & Fugue Am
Have Mercy on Me
Handel, Water Music; Fanfare
Vierne, 3: Largo
Tombelle, Marche Pontificale
Bedell, Canzonetta
Mozart, Giovanni Minuet
Dvorak, Songs my Mother Taught Me
Wagner, Meistersinger March
*Bach, Prelude & Fugue Em
Prelude for Klavier, No. 24
Sinfonia, Cantata 29
Bedell, Offertoire-Carillon
Boellmann, Ronde Francaise
Grieg, Elegiac Melody
Martini, Gavotte F
Kreisler, Caprice Viennois
Wagner, Lohengrin Act 3 Prelude

*Guilmant, Son. 3: Allegro
Karg-Elert, Benediction
Commette, Scherzo C
Bedell, Berceuse et Priere
Schumann, Canon Bm
Rachmaninoff, Prelude Csm
Tchaikowsky, Dance of Reed Flutes
Korsakov, Song of India
Mozart, Magic Flute Overture
*Krebs, Prelude & Fugue C
Bach, Sonata 5: Largo
Karg-Elert, Ich Dank Dir
Widor, Serenade
Handel, Harpsichord Suite Gm
Mozart, Romanza
Weber, Freischutz: Hunting Song
d'Ambrosio, Canzonetta
Saint-Saens, Danse Macabre
*Bach, Prelude Ef
Vierne, 3: Cantilene
Elgar, Pomp & Circumstance
Bedell, Legende
Dubourg, Gigue et Sarabande

Wagner, Tristan Prel. & Love Death
 Thomas, Mignon Gavotte
 Sibelius, Valse Triest
 Tchaikowsky, Marche Slav
 This closes the series until October.
 • **EDWARD HALL BROADHEAD**
 Duke University
 May 1, 8, 22, 29, 4:00
 *Andriessen, Chorale 3
 Sowerby, Madrigal
 Vardell, Skyland
 Karg-Elert, Legend
 Reubke's 94th Psalm Sonata
 *Hanff, Ein Feste Burg
 Bach, Awake the Voice is Calling
 Bingham, Suite: Cathedral Strains;
 Intercession.
 Samazeuilh, Prelude
 Sowerby, Pageant
Bach Program
 *Prelude & Fugue D
 Canzona Dm
 Come Sweet Death
 Mein Jesu was fter Seelenweh
 Toccata-Adagio-Fugue C
 Ich Steh' mit einem Fuss
 March, Drama per Musica
 Suite in Bm: Badinerie
 Air for G-String
 Toccata & Fugue Dm
Franck Program
 *Fantasia A
 Cantabile

Grande Piece
 Andantino
 Chorale Am
 • **LILIAN CARPENTER**
 Holy Apostles, New York
 May 2, 9, 16, 23 (hour not named)
Works Based on Hymntunes
 *Parry, Dundee; Melcombe.
 Bach, St. Theodulph
 Guilmant, St. Theodulph
 Bach, In Dulci Jubilo
 Ein Feste Burg
 Passion Chorale
 Brahms, Passion Chorale
 Bairstow, Toccata Pangue Lingua
 Bach, Nun Danket
 Karg-Elert, Nun Danket
 McKinley, St. Clement
 Bach, Fugue Ef
 *Widor, 6: Allegro; Cantabile.
 Bach, Prelude & Fugue Em
 Jesus my Joy
 In Thee is Gladness
 Vienne, Berceuse; Scherzetto; Cantabile.
 Widor, 8: Finale
 *Wolstenholme, Handel Sonata:
 Largo; Allegro.
 Bach, Adorn Thyself O dear Soul
 Prelude & Fugue G
 Dupre, Two Versets
 Reger, Benedictus
 Parker, Scherzo
 Jongen, Priere

Widor, 2: Finale
 *Mendelssohn's Sonata 3
 Bach, Fugue Gm
 Franck, Prelude-Fugue-Variation
 Rheinberger, Son. 11: Agitato
 Vienne, 1: Allegro Vivace
 Jongen, Chant de Mai
 Mulet, Carillon-Sortie
 • **ROBERT ELMORE**
 WFIL, Philadelphia, 10:00 p.m.
 May 1, 8, 15, 22, 29
 *Debussy, Dmozol Prelude
 Bach, Sicilienne
 Clokey, Wind in Pine Trees
 Yon-j, Echo
 Widor, 5: Toccata
 *Handel, Con. 5: Presto
 Chenoweth, Bourree et Musette
 Diggle, Vesper Prayer
 Matthews, Fountain
 Schminke, Marche Russe
 *Mozart, Fantasy F
 Bossi, Solo di Clarinetto
 Yon, La Concertina
 Widor, 6: Finale
 *Widor, 6: Allegro
 Bach, Adagio Am
 James, Meditation Ste. Clotilde
 Yon, Italian Rhapsody
 *Bach, Prelude & Fugue D
 Taylor-j, Looking-Glass: Dedication
 Kinder, Thrush
 Bedell, Berceuse et Priere
 Ireland, Capriccio
 Newark, N. J., for A.G.O.
 May 11
 Mozart, Fantasy F
 Bach, Adagio Am
 Prelude & Fugue Dm
 Liszt, Prelude & Fugue on Bach
 Ungerer-j, Frere Jacques
 Guilmant, Cantilene Pastorale
 Weaver-j, Squirrel
 Renzi, Toccata
 • **EDWIN ARTHUR KRAFT**
 Trinity Cathedral, Cleveland
 May 2, 8:15
 Handel, Con. 12: Aria
 Bach, Passacaglia
 Franck, Cantabile
 Gigout, Toccata Bm
 Schubert, Ave Maria
 Vienne, 3: Finale
 Wagner, Meistersinger Prize Song
 Lohengrin, Act 3 Int. & Bridal Chorus
 Berlioz, Marche Hongroise
 • **ARTHUR W. QUIMBY**
 Museum of Art, Cleveland
 May 1, 8, 15, 22, 29, 5:15
 Buxtehude, Prelude-Fugue-Chaconne
 Haydn, Allegretto
 Frescobaldi, Toccata per Elevation
 Bach, Fantasia & Fugue Gm
 • **C. ALBERT SCHOLIN**
 KMOX, 1090 kc., Kilgen Organ
 May 1, 10:15 p.m., c.s.t.
 Massenet, Thais Meditation
 Wagner, Walther's Preislied
 Bach, Air for G-String
 • **GEORGE L. SCOTT**
 KMOX, 1090 kc., Kilgen Organ
 May 8, 15, 22, 10:15 p.m., c.s.t.
 *Reger, Awake a Voice Callest
 Vienne, 3: Cantilene
 Franck, Sur les Aisr Beamais
 *Vienne, 3: Mvt. 4
 Bach, Fugue Gm
 *Ducasse, Pastorale
 Schumann, Sketch Df
 This concludes the series for the summer.
 • **GEORGE W.M. VOLKEL**
 Emmanuel Baptist, Brooklyn
 May 9, 16, 23, 8:15
 *Handel-hn, Occasional:
 Overture; Adagio; March.
 Arne, Siciliana; Gigg.
 Delius-co, First Cuckoo in Spring
 Bach, Prelude & Fugue Bm

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Karg-Elert-jn, Jesus my Joy
 Legend of Mountain
 Gigout-xd, Grand Choeur Dialogue
 MacDowell-a, Nautilus
 Wagner-h, Siegfried's Rhine Journey
 *Bach, Prelude & Fugue Fm
 Karg-Elert-jn, Clair de Lune; Sarabande.
 -jn, Jerusalem though high-towered
 Bossi-j, Solo di Clarinetto
 Dupre-jl, Prelude & Fugue Gm
 Handel-j, Water Music Suite
 Sowerby-h, Carillon
 Widor, 5: Allegro (Marks)
 *Lalande, Passacaglia
 Couperin-js, Soeur Monique
 Debussy-xd, Afternoon of a Faun;
 Cortège; Girl with Flaxen Hair.
 Maleingreau-jl, l'Agneau Mystique-Nombres
 Vierne's No. 2

Mr. Volkell indicates the publishers on his printed programs; it will be remembered that in his later years, after he had begun to appreciate more fully the value of attention to all the details of his art, Lynnwood Farnam always included the publishers' names on his printed programs.

- ERNEST WHITE
 St. Mary the Virgin, New York
 May 2, 9, 8:30 p.m.

Bach Program
 *Kleine Harmonisches Labyrinth
 Concerto G
 Schuebler Choralprelude
 Prelude & Fugue D
 Partita O Gott du frommer Gott
 Toccata & Fugue Dm

Modern Program
 *Schroeder, Kleine Praeludien-Intermezzi
 Maleingreau, Symphonie de la Passion
 Karg-Elert, Fugue-Canzone-Epilog
 Messiaen, Dieu Parmi Nous

Mr. Nold and the church choir assist in the Karg-Elert.



SERVICE PROGRAMS

- PAUL CALLAWAY
 *St. Mark's, Grand Rapids
 February & March Anthems
 James, I am the Vine
 Sowerby, Te Deum Dm
 O Jesus Lord of mercy
 I will lift up mine eyes
 Matthews, Benedictus es Domine Af
 Coke-Jephcott, Blest are the pure
 Noble, Te Deum D
 Foster, O for a closer walk
 Parker, Service in B-flat
 James, By the waters of Babylon
 Noble, Go to dark Gethsemane
 Farrant, Lord for Thy tender mercies
 Mozart, Ave Verum
 Stokowski, Benedicite F
 Roberts, Seek ye the Lord

- DR. CLARENCE DICKINSON
 *Brick Presbyterian, New York
 March Morning Services
 *Bach, Lamb of God
 O Christ the Lamb of God, Lee
 O God O Kinsman, Macalister
 Lord for Thy tender mercies, Farrant
 Nichelmann, Largo
 *Jongen, Prayer
 Father Omnipotent, Col.-Taylor
 We praise Thee, Shvedof
 O Lord most Holy, Franck
 Marcello, Psalm 12
 *Merkel, Allegro Andante
 He watching over Israel, Mendelssohn
 Along the varied paths, Brahms
 I waited for the Lord, Mendelssohn
 Merkel, Allegro

CLOSING DATES

1st of month, main articles, photos, reviews, past-program columns.
 10th, major news-announcements.
 15th, advance-programs, events-forecast.
 20th, dead-line, last form.
 Photographs: black glossy prints only, not copyrighted, mailed flat between corrugated paper-boards.
 Articles: typewritten, double-spaced.
 THE AMERICAN ORGANIST
 Richmond Staten Island
 NEW YORK, N. Y.

- *Reger, Kyrie
 Turn back O man, Holst
 Great and glorious God, Indian
 Thou wilt keep him, Merrill
- C. HAROLD EINECKE
 *Park Cong., Grand Rapids
 March Services
 *Bach, Air for G-String
 Bless the Lord, Ivanov
 Praise to the Lord, Christiansen
 j. Jesus so merciful, Moffat
 Jawelak, Grand Choeur
 *Matthews, Galilee Prelude
 O Savior Sweet, Bach
 Blessed Jesu fount of mercy, Dvorak
 Cole, Hymnus
 *Mueller, Ambrosian Prelude
 j. Rest of the Weary, Handel
 Listen to the lambs, Dett
 Quef, Dialogue
 *Bach, O Man Bewail
 Ballad of trees, Thompson
 j. O Jesu Who didst suffer, Selby
 Rousseau, Sortie

- FRANK B. JORDAN
 First Christian, Bloomington, Ill.
 'Ministry of Music' Service
 O taste and see, Bortniansky
 Bless the Lord, Ivanov
 Open our eyes, Macfarlane
 m. Glorious forever, Rachmaninoff
 m. Lord's Prayer, Deis
 Jesu Friend of sinners, Grieg
 I beheld her, Willan
 Listen to the Lambs, Dett
 Beautiful Savior, Christiansen
 Grant unto me the joy, Brahms
 In the night, Cain
 Agnus Dei, Kalinnikov
 Praise ye the Name, Nikolsky

- DR. HAROLD VINCENT MILLIGAN
 *Riverside Church, New York
 March Morning Services
 *Darke, How Sweet the Name
 Choralprelude on Tallis Theme
 O praise the Lord, Tchaikowsky
 Send out Thy light, Gounod
 *Bossi, Chorale; Aspiration.
 Jerusalem, Parry
 When the Lord turned again, Faning
 *Davies, Solemn Melody
 Howells, Psalm Prelude Ef
 Soft are the dews, Dickinson
 Wherefore grieve thou, Bach
 *Vierne, Chorale; Legende.
 Out of the deep, Davies
 Sing to Jehovah, Mozart

- CARL F. MUELLER
 *Central Presbyterian, Montclair
 All-Bach Musicales
 Walk to Jerusalem (s)
 "Now let every tongue" (o)
 "At Thy feet in prayer" (l)
 "Jesu joy of man's desiring" (h)
 j. "My heart ever faithful" (g)
 "O Savior Sweet" (h)
 Violin: Air for G-String (j)
 "Lord our faith increase" (j)
 s. "God my Shepherd" (h)
 "All breathing life" (g)
 off. Minuet (violin, cello, organ)

"In faith I calmly rest" (h)
 Fugue Gm

Three of Mr. Mueller's choirs participated.

- DR. LEO SOWERBY
 St. James, Chicago
 March Services
 *Gibbons, Fantasia in Four Parts
 O Lord my God, Palestrina
 Kyrie Eleison, Ley
 Remember not Lord, Purcell
 Sanctus & Agnus Dei, Ley
 *Reger, Melodia; Pastorale.
 Benedicite Omnia Opera Ef, Williams
 O heart subdued, Brahms
 *Ley, Prelude Cm
 Benedicite Omnia Opera C, Scott
 Benedictus C, West
 By the waters of Babylon, Col.-Taylor
 *Kodaly, Praeludium
 Benedicite Omnia Opera A, Beach
 Benedictus A, Beach
 Go to dark Gethsemane, Noble

- DR. DAVID McK. WILLIAMS
 *St. Bartholomew's, New York
 March Services

*Service by Stanford
 As the hart pants, Mendelssohn
 **Cantate Domino, Steggall
 Canticle of the Sun, Beach
 Bach, Fugue Em
 *Benedicite, Stokowski
 Whatsoever is born, Davies
 **Cantate Domino, Williams
 I am Alpha, Gounod
 Hear my prayer, Mendelssohn
 Franck, Chorale Am
 *Benedicite, Rile
 I bind unto myself, Burke
 **This sanctuary of my soul, Wood
 *Benedicite, Gale
 All creatures of our God, Chapman
 **Deus misereatur, Bach
 O Lord Thou art my God, Darke
 As by the streams, Dett
 Hail Gladdening Light, Martin
 Sowerby, Chorale & Fugue

April Services
 *Service by Williams
 As waves of storm-swept ocean, Haydn
 **Cantate Domino, Steggall
 Stabat Mater, Palestrina
 Lord is my Shepherd, Parker
 Dallier, Contemplation
 *Benedicite, Stokowski
 Benedictus, Stainer
 He is blessed that cometh, Mozart
 **Cantate Domino, Beach
 St. John Passion excerpts, Bach
 Wagner, Parsifal Prelude

PAST PROGRAMS

of Special Content
 This column is confined to programs of unusual character or by recitalists who have made their names nationally important.

- HARRY BENJAMIN JEPSON
 Yale University
 *Bach, Toccata-Adagio-Fugue C
 James' Sonata 1
 Jepson, Pastel
 Dupre, Cortège et Litanie
 Vierne, 1: Finale
 *Sowerby, Suite in G:
 Choral & Fugue; Fantasy for Flutes.
 Jongen, Cantabile, Op. 37-1
 Simonds, Dies Irae
 Boellmann, Ronde Française
 Planchet, Finale
 *Vierne, 5: Allegro; Scherzo; Larghetto.
 Jepson, Masquerade
 Elgar, Son.G: Andante
 Widor, 7: Finale
 *Bach, Prelude & Fugue Bm
 From God will I Not Part
 Sowerby, 'Sym.' in G: Mvt. 1
 Bingham, Carillon de Chateau-Thierry

Ropartz, Priere pour les Trepasses
 Widor, Gothique: Finale
 *Bach, Prelude & Fugue G
 Maleingreau, Op. 22:
 Popule meus quid feci tibi
 Franck, Priere, Op. 20-5
 Vierne, 2: Chorale; Scherzo; Finale

• **ERNEST MITCHELL**

Grace Church, New York

Bach, Prelude Cm
 Erb, Lo a Rose
 Widor, Romane: Finale
 Jepson, l'Heure Exquise
 Tournemire, Mystic Organ:
 Bk. 1: Communion
 Bk. 5: Fantasia & Chorale
 Bk. 6: Communion
 Bk. 35: Paraphrase-Carrillon

Baumgartner, Idyl

Durufle, Toccata

Holy Trinity, Westport, Conn.

Bossi, Westminster Abbey

Erb, Lo a Rose

Bach, Prelude Cm

Baumgartner, Idyl

Tournemire, Paraphrase-Carillon

Clerambault, Prelude

Karg-Elert, Clair de Lune

Bonnet, Song Without Words

Jacob, Sous le Noyer

Mulet, Carillon-Sortie

• **ALEXANDER SCHREINER**

University of California

Dvorak Program

Slavonic Dances in C and D

Indian Lament

New World: Largo; Finale.

Bach Programs

*Sonata 3

Hark a Voice Saith

O Man Bemoan

Toccata & Fugue Dm

Jesu Joy of Man's Desiring

Passacaglia

*Fantasia & Fugue Am

I Stand Before the Gates

Sonata 5

Air for G-String

Fantasia & Fugue Gm

• ***LESLIE P. SPELMAN**

University of Redlands

English Program

Byrd, Pavane

Gibbons, Voluntary; A Toy.

Bull, King's Hunt

Cosyn, Goldfinch

Purcell, Sonata 2 violins & organ

German Pre-Bach

Paumann, Prelude

Scheidt, Cantilena Angelica

Froberger, Ricercare

Schmid, Gagliarda

Pachelbel, Good News from Heaven;

Toccata Em; Fugue Dm.

J. M. Bach, Choralprelude

Buxtehude Program

Passacaglia

Three Choralpreludes

Fugue C

Quartet, 2 violins & organ

French Pre-Bach

Anon., Agnus Dei (1531)

Titelouze, Magnificat

Nivers, Prelude du Premier Ton

leBegue, Laisses Paistre;

Fugue; Les Cloches.

Couperin, Kyrle

Raison, Trio in Passacaille

Dandrieu, Fugue on Ave Maris Stella

de Grigny, Recit de Tierce Benedictus

Marchand, Plein-Jeu; Basse de Tierce.

Couperin, Soeur Monique

Clerambault, Suite de Premier Ton

Italian Pre-Bach

Gabrieli, Preludio

Merulo, Eco per Tromba

Pasquini, Canzona

Fontana, Ricercari

Peri, Invocation of Orpheus

In that Pure Flame

Frescobaldi, Componimenti per Cembalo

Toccata per l'Elevazione

Canzona in Quatri Toni

• ***HARRY B. WELLIVER**

State Teachers College, Minot, N. D.

American Program

Reiff, Festival Suite:

Prelude; Romanza.

Edmundson's In Modum Antiquum, Bk. 1

McKinley-j, Lament

Martin, Ye Watchers

MUSICALES

Church and Concert Compositions

• **ROBERT HUFSTADER**

Princeton University

Men's Choirs Musicale

Come sweet death, Bach, ar. Canby

Zion hears the watchmen, Buxtehude

Make a joyful noise, Weiland

Handel's Concerto 5

Let Zion resound, Jandl, ar. Greenfield

Cherubim Song, Tchaikowsky

Cantate Domino, Hassler

Brahms, Es Ist Ein Ros' (ar. for orchestra

by Canby)

Five Mystical Songs, Williams (with or-

chestra)

The four college choirs participating, their directors, and the division of voices (first and second tenors, first and second basses) were:

Lafayette College, Thomas Edwin Yerger,

9-12-20-23; New York University Heights,

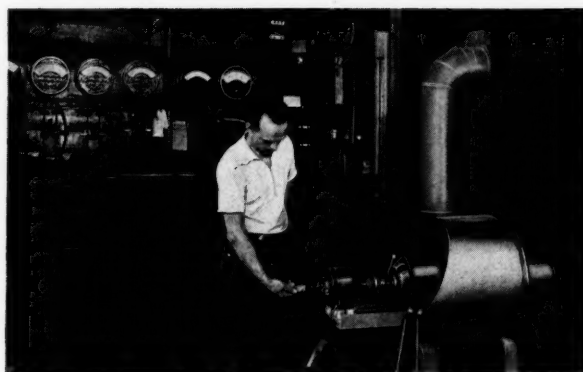
Alfred M. Greenfield, 6-6-6-6; Princeton

University, Robert Hufstader, 9-16-15-12;

Rutgers University, Howard D. McKinney,

17-17-14-12. The totals were 45-51-

55-53-200.



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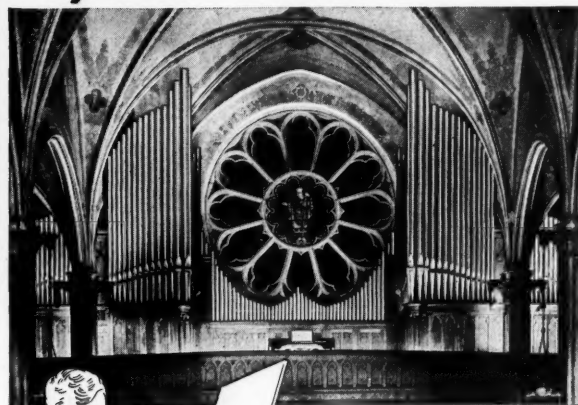
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WICKS ORGANS

Kilgen Contracts

• Akron, Ohio: Second Scientist has ordered a 2m for installation this summer when the new church is completed.

Hamburg, Pa.: Zion Union Church has contracted for a 3-31, straight manual-work, entirely expressive, Harp and Chimes, for summer installation. To show that some purchasers still require the 8' organ without mixtures, the stoplist will be found in these or later columns.

Longmont, Colo.: First Lutheran has purchased a 2m for immediate delivery.

And the following have purchased the new type of 'petit ensemble' (described in February 1938 T.A.O.):

Alva, Okla.: Sacred Heart Church.
 Carthage, Ind.: Good Shepherd Convent.
 Eldorado, Ill.: First Presbyterian.
 Joliet, Ill.: Wunderlich Undertaking Co.
 Kansas City, Mo.: Indiana Ave. M. E.
 Kendallville, Ind.: Immaculate Conception.
 Mankato, Minn.: St. Joseph's Hospital.
 Muskogee, Okla.: First Scientist.
 Nashville, Tenn.: Vine Street Temple.
 New York: Cathedral College.
 Do.: St. Catherine Orthodox Spiritual.
 St. Albans, N. Y.: Sacred Heart Church.
 Shamrock, Texas: First M. E.
 Wichita, Kans.: Blessed Sacrament.

Readers will remember that this new model miniature stresses the detached console, thus meeting the first requirement for any organ, and removing the artist's ear from painful proximity to speaking pipework.

B. Frank Michelsen

• addressed the Fairhaven Federation of Churches, April 18, on 'choral music ancient and modern,' and on April 11 he gave his eighth annual recital for the Reading Circle for the Blind, New Bedford.

Claude L. Murphree

• was engaged to play a program in the Saenger Theater, Pensacola, Fla., April 3, and used the following, for the 4:30 and 8:30 shows:
 Bizet, Carmen Overture
 Hawke, Southern Fantasy

Korsakov, Bumble-Bee
 Strauss, Blue Danube Waltz
 Grofe, On the Trail
 Arndt, Nola

Bei Mir bist du Schoen

April 8 Mr. Murphree played in Shorter College, Rome, Ga., and April 17 gave a Wagner program in the University of Florida.

John Hermann Loud

• was given a reception by Park Street Church, Boston, when he began his 24th year with the Church on March 2. The festivities began with this program:

Guilmant, Priere et Berceuse
 "Praise ye the Father," Gounod
 "Lord is my Rock," Loud
 Bach, Prelude & Fugue G
 Stoughton, Dreams
 Improvisation on a hymntune
 Maquaire, 1: Allegro

Mr. Loud's anthem was sung by his quartet of soloists, and the Gounod by his chorus of 35 voices. The organ is a 3-41 installed in 1910 by Jesse Woodberry, with Echo and Chimes. The Church is a Congregational of some two thousand membership, with two services every Sunday through the entire year. Improvisation is one of Mr. Loud's specialties in his service work, and the hymntune chosen for the festival improvisation was Sullivan's "Jubilee."

A biographical sketch and photo of Mr. Loud appeared in November 1934 issue in our American Composers series.

E. Arne Hovdesven

• of Wittenberg College went on tour through the principal eastern cities as solo organist with the College Choir, including as his numbers Edmundson's O Sacred Head and Shure's Garden of Gethsemane. On June 8 he will sail for a visit to the principle Lutheran music centers of Germany.

N. Lindsay Norden

• has written a "Sabbath Morning Service," "Sabbath Evening Service," and "Atonement Evening Service," for Rodeph Shalom Temple, Philadelphia. "Early in the fall a Saturday morning will be devoted entirely to Mr. Norden's several services as a token of honor and gratitude for his outstanding creative work for Rodeph Shalom."

Columbia, S. C.

• Fred H. Parker dedicated his enlarged 3-41 Pilcher in the First Presbyterian April 17, his program including Bach, Purcell, Handel, Haydn, Dubois, Liadow's Music Box, Karg-Elert, Russell's Bells of St. Anne, Ravanella's Christus Resurrexit; his choir sang Haydn's "Great and Glorious" and Dickinson's "By early morning light."

The organ was originally a 2m installed in 1923 and two years later was enlarged to 3m. Present additions include a 6-stop Echo, a memorial by Dr. Reed Smith to his wife, a Harp, and an 8' Trumpet added to the Great. Mr. Parker was the consultant for the church.

Van Dusen Notes

• Winston Johnson, Van Dusen pupil in the American Conservatory, won first place in the S.A.M. organ contest and accordingly will give a recital in Kimball Hall, Chicago, May 31, under Bertha Ott management.

Arthur Poister

• gave a recital April 21 under LaBerge management on the new Aeolian-Skinner in Calvary Church, New York; the program: Bach, We All Believe

Come Sweet Death
 Be Joyful all ye Christians
 Passacaglia

Dupre, Stations of the Cross: 1, 8, 11, 12
 Franck, Fantasie C
 Mozart, Andante F
 Poister, Bohemian Cradlesong
 Widor, 7: Finale

Dr. John Winter Thompson

• will retire as director of the department of music of Knox College at the close of the current season, his 48th year with Knox; and Mrs. Thompson at the same time will retire from the faculty as teacher of voice, which position she has held since 1929.

Dr. James MacConnell Weddell, 29 years on the piano and organ faculty, begins his 30th year as successor to Dr. Thompson. Thomas W. Williams, Oberlin graduate, becomes professor of voice and choral music.

Laurel Everett Anderson

• played his 100th Sunday afternoon vesper recital in the University of Kansas Feb. 13, in the series inaugurated ten years ago when the 4m Austin was installed. The program:

Milford, Sea Prelude
 Honegger, Chorale
 Simonds, Dies Irae
 Guilmant, Prayer & Cradlesong
 Vierne, Carillon

Emerson Richards

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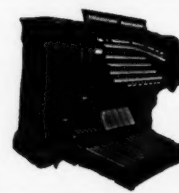
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C. Harold Einecke

• of choir fame in Park Congregational, Grand Rapids, returned to the source of his original fame in church music by giving a series of Sunday afternoon 'hours of organ music' during Lent. That Mr. Einecke has continued to keep himself up to date in organ repertoire is proved by his use of the following American works on four programs: Diggle, Choral Symphonique Edmundson's Impressions Gothiques Gale, Sunshine & Shadow Gaul, Ave Maris Stella James, Meditation Ste. Clotilde Kinder, Toccata D Matthews, Martyn Prelude Galilee Nevin, Silver Clouds Sketches of the City Noble, Ton-y-Botel Fantasia Russell, Song of Basket-Weaver Sabin, Bourée in D

E. Arne Hovdesven*Wittenberg College*

Springfield

Ohio

John M. Klein*Mus. Bac., A.A.G.O.*Broad Street Presbyterian Church
Columbus, Ohio**Harry Welliver***Mus. M.**State Teachers College*

Minot

North Dakota

Julian R. Williams*St. Stephen's Church*

Sewickley

Pennsylvania

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EVENTS FORECAST
*for the coming month***May**

Bethlehem, Pa.: 27, 28, annual Bach festival.

Flemington, N. J.: 13, Flemington Children's Choirs prize-night; 15, creed service; 20, graduation.

Hanover, Pa.: 11, evening, Emmanuel Reformed, W. Richard Weagly directs performance of Brahms' "Requiem," Virgil Fox organist.

New York: 1 and 8, evenings, Hugh Porter presents Parker's "Hora Novissima," St. Nicholas Collegiate Church.

Do.: 15, 8:00, Lilian Carpenter presents Haydn's "Creation," Church of the Comforter.

Do.: 24, 8:00, Guilman Organ School commencement, First Presbyterian.

Do.: 29, 8:00, George William Volkel presents Haydn's "Creation," Emmanuel Baptist, Brooklyn.

Later

Berea, Ohio: June 10 and 11, annual Bach festival, Baldwin-Wallace College.

Cleveland Festival

Walter Blodgett, St. James P. E., Cleveland, Ohio, presents Pergolesi's "Stabat Mater" and Faure's "Requiem," May 20, evening; Buxtehude's "Magnificat" for 5 voices and 5 strings, Bach's alto solo cantata "God alone shall have my heart," and Bach's "God's Time is Best," May 21, afternoon; Palestrina's "Missa Brevis" and Harold Darke's "The Sower," May 21, evening. Mr. Blodgett made orchestrations for the Faure and Darke scores, otherwise all works will be done with original orchestrations. Arthur Croley, organ; M. Blodgett, harpsichord (Challis) and director; Holtkamp organ.

Portland, Oreg., Convention

May 2, 10:00, Auditorium, recital by Walter A. Eichinger.

11:15, St. Mary's Cathedral, recital by Joseph Michaud.

1:15, discussions by Frank J. Nurdin, Carl Paige Wood, Hans Hoerlein, Edward Parsons, on Choirmasters Tests, Guild Examinations, Build-up in the A.G.O., and the Organist and His Hymn Playing.

8:00, Hinson Memorial Baptist, service directed by Lauren B. Sykes.

9:30, reception at the Sykes residence and program by Wallace M. Seely on the Kimball residence organ.

May 3, 8:30 a.m., breakfast at Heathman Hotel.

9:30, Temple Beth Israel, recital by Wm. Robinson Boone.

10:45, First Presbyterian, organ and choir concert, Walter G. Reynolds organist, Portland Bible Institute choir directed by Willard R. Hallman.

12:00, trip to Bonneville dam.

7:30, Heathman Hotel, banquet.

Transportation furnished; only registered delegates admitted to most of the events.

Mr. Eichinger's program includes Bach, Simonds' Iam Sol Recedit, Widor, Schumann, Carl Paige Wood's Canzonetta, Karg-Elert, and Reubke.

Mr. Michaud: Bach, Boyce, Stravinsky, Ropartz, Sowerby's Chorale, Gilles, Boellmann, Russell's Citadel of Quebec, Fletcher.

Mr. Boone: Handel, Bach, Widor, Candlyn's Passacaglia, Mussorgski.

Mr. Reynolds: Faulkes, Bach, Martin's Toccata on Sleepers Wake, Guilman, Reynolds' Chorus of Reed Stops, Shure's By the Pool of Bethesda, Wings of Light, and Wilderness March.

Isabel D. Ferris

• of Wilson College, Chambersburg, Pa., has been promoted to the rank of assistant professor of organ and theory. On her program of May 9, 8:00 p.m., arriving too late for inclusion in the proper column, Miss Ferris will include Clokey's Suite for piano and organ, Mabel Bashore pianist.

Edwin Arthur Kraft

• dedicated the Hillgreen-Lane in Trinity Lutheran, Dayton, Ohio, April 27.

May 4 he goes to Peabody Conservatory as judge for the organ diplomas.

May 18 he gives an A.G.O. recital in Tabernacle Presbyterian, Indianapolis.

Powell Weaver

• of Kansas City and Mary Watson, pianist, were married March 24 in New York.

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St. Luke's Choristers*Long Beach, California**William Ripley Dorr, Director*

Singing with Jeanette MacDonald in

*"Girl of the Golden West"**(Mexican choir appears in picture)*

Correction

• On April page 136 the Holtkamp slider-chest miniature in Rochester was given an 8' Choralbass in the Pedal whereas the pitch is 4'. Sorry, and thanks to the Rt. Rev. H. V. A. Parsell for spotting the error.

Another error was our Frontispiece last month; the city is Rochester, N. Y. The city given with the plate is the headquarters of the builder. If a thieving government would have a few less obnoxious and complicated tax-forms on the desk of every corporation in these United States, perhaps men might have enough time left to do their own jobs right and blunders like this would not get into print.

And the third error is that we said the reversibles were G-P and S-P, whereas they are G-P and S-G. And that too was my own fault.—Ed.

Adolph Steuterman

• On March 27 gave Haydn's "Creation" in Calvary Church, Memphis, Tenn., his "39th oratorio performance with orchestra," the instruments in this case being organ, piano, 3 violins, viola, cello, doublebass, flute, clarinet, trumpet, and tympani. The chorus numbered 47—17-10-9-11.

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Cantatas & Oratorios

• Since the purpose of this column is merely to serve as a repertoire reminder, repetitions of the commonly used oratorios of Handel, Haydn, and Mendelssohn will not be herein noted.

Bach's "Ah How Fleeting" was given March 13 in St. James' Church, Philadelphia, by Dr. Alexander McCurdy with his St. James choir of 34 men and boys, and a string ensemble.

Bach's "Bide with Us," March 13, Riverside Church, New York, Dr. Harold Vincent Milligan and chorus of paid voices.

Bach's "My spirit was in Heaviness," Dr. Milligan, March 20.

Brahm's "Requiem," April 3, First Presbyterian, Warren, Ohio, conductor not named; organ, chorus, orchestra.

Buxtehude's "Rejoice Christians," March 31, St. Stephen's Church, Sewickley, Pa., director not named.

Coleridge-Taylor's "The Atonement," March 27, Brick Presbyterian, New York, Dr. Clarence Dickinson, chorus of highly-trained professionals.

Dvorak's "At the Foot of the Cross," April 3, Dr. Milligan.

Elgar's "Light of Life," March 27, Dr. Milligan.

Gaul's "Holy City," April 10, Central Presbyterian, Montclair, N. J., Carl F. Mueller and his combined volunteer choirs.

Ross Hastings' "Christ the Victor," April 17, Temple Baptist, Los Angeles, chorus of 75, third performance in Temple Baptist.

Parker's "Hora Novissima," March 20, Dr. Dickinson.

Verdi's "Requiem," March 6, Dr. Dickinson.

Brahms' "Requiem" Twice

• W. Richard Weagly director and Virgil Fox organist, associated together in that capacity at Brown Memorial Presbyterian, Baltimore, on April 10 gave Baltimore its first performance of the Brahms "Requiem" in a dozen years, and on May 11 in Emanuel Reformed, Hanover, Pa., will give what is presumably the first performance in Hanover. Mr. Weagly is combining his Brown Memorial choir with his Hanover Choral Club for both performances.

G. O. S. Alumni

• The Guilman Organ School Alumni is undertaking to have its members report their activities; the first summary shows performances of these cantatas by members during the recent Lenten season:

Dubois, Seven Last Words

Stainer, Crucifixion

Maunder, Olivet to Calvary

Gounod, St. Cecilia Mass

Gaul, Holy City

Bach, St. Matthew

Still Looking for a Cantata

• A reader is still looking for a cantata for sopranos and contraltos, on a general text. Know of one?

Minnie Brendlinger Lehr

• gave a joint concert with a harpist in Trinity Reformed, Pottstown, Pa., April 20 and financed the event by taking a collection and by securing the support of some 150 patrons whose names were printed on the program. Mrs. Lehr followed the courteous practise of giving credit to the organ builder on her printed program. Shd a note on the program: "A silver offering will be received at the door; Patron's Cards may be placed on the offering plates."

Clayton F. Summy Co.

• is this year celebrating its 50th anniversary; "Clayton F. Summy, himself a musician, founded the business in 1888."

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• is offered by G. Schirmer Inc., New York, for a choral composition suitable for high-school chorus, for unaccompanied singing, to be dedicated to the New York world fair; contest closes Aug. 31; full details from G. Schirmer Inc., 3 East 43rd St., New York.

Anthem Prize \$100.

• The H. W. Gray Co. offers \$100. for an anthem, under A.G.O. auspices. Conditions: any musician in Canada or the U. S.; English text, any subject; no restrictions as to difficulty but about eight-page length is suggested; closes Jan. 1, 1939; anthems to be submitted under nom-de-plume etc. to A.G.O., 1270 Sixth Ave., New York.

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Virginie Schildge-Bianchini

• of Paris will play a program of works by the younger school of French composers in St. Mary the Virgin, New York, for the A.G.O., May 16, evening:
 Durufle, Choral Varie
 Langlais; Nativite; Scherzetto.
 Fleury, Prelude; Toccata.
 Alain, Variations; Scherzo; Litanies.
 Messiaen, Les Bergers; Transports de Joie;
 Les Mages; Dieu Parmi Nous.

New York World's Fair

• now announces "a \$350,000. music building" to seat 2500 and accommodate an orchestra of a hundred players. According to some opinions there will be no organ. Says one comment: "There will be an organ, and doubtless a good one, in the Hall of Religion; at all events the music committee wants one there." The proposed music building looks more like a dirigible hangar than a place to be devoted to art.

A. G. O. Notes

• Buffalo chapter presented Eugene Hill, Canadian organist just returned from a year of study in England, in recital April 26 on the 3m Austin in St. John's Church.—G.W.C.

Royal College of Organists

• in London at the January examinations awarded certificates to 13 fellows and 41 associates.

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• The Alumni Association of the Juilliard Graduate School, New York, has been formed with the announced purpose of developing musicianship and to "aid music in America by publication, recording, and repeated performance of the works of our native composers."

Easter Idea

• Arthur Leslie Jacobs for the Easter services in the First Congregational, Los Angeles, used a brass quartet which preluded two of the services by playing Bach chorales from "a balcony overlooking the forecourt."

Books for Sale

• The following books from the library of the late Samuel J. Riegel are offered for sale:

Anger, Form in Music
 Barnes, Contemporary American Organ
 Blancke & Speck, Gateway to Music
 Bridge & Sawyer, Course in Harmony
 Clarke, Counterpoint
 Clarke, Harmony
 Erb, Music Appreciation
 Faulkner, What We Hear in Music
 Forsyth, History of Music
 Gehrken, Fundamentals of Music
 Gehrken, Notation and Terminology
 Goetschius, Structure of Music
 Goetschius, Masters of the Symphony
 Goetschius, Homophonic Forms
 Goetschius, Theory & Practise of Tone Relations

Mason, From Song to Symphony

Poole, Philosophy of Music

Schlieder, Lyric Composition

Vincent, Harmony

Widor, Modern Orchestra

Full details can be had from Mrs. Riegel, Oceanside, Calif.

Elmer Sherwood Joyce

• died March 29 in Bridgeport, Conn., after several months' illness. He was born in Monroe, studied music in the Metropolitan Conservatory, New York, and after serving as organist in Sacred Heart Church, Bridgeport, he spent 15 years with the First Presbyterian, and then a decade with Trinity Episcopal, Bridgeport.

Dr. Cyril Rootham

• died March 18 in Cambridge, England. He was born Oct. 5, 1875, in Bristol, and was active for many years as organist and conductor. He wrote an opera and many compositions in smaller forms, including organ numbers.

Stanley P. Rostkowski

• died of heart trouble April 11 at his home in Perth Amboy, N. J. He was born in Poland 54 years ago and since 1905 had been organist of St. Stephen's, Perth Amboy. He is survived by his widow and two sons.

Carl J. Rupprecht

• died April 3 of heart trouble in Chicago, after having been stricken March 3 on his way to church. He was born July 19, 1863, in Dover, Ohio, graduated from Concordia Teachers College in 1883, and in 1886 was appointed to a church in Zanesville, going to Washington, D. C., in 1891, to Old Trinity, St. Louis, in 1897, and to his last position, St. Luke's Evangelical Lutheran, Chicago, in 1902. He married Elizabeth Henning in 1887 and the couple celebrated their golden wedding anniversary last year. He is survived by seven children as well as

by two sisters and two brothers (clergymen).

For the burial service in the Church a 4-page calendar was printed, including a page of tribute and biography. The service, partly in German, included:

Handel, I Know that my Redeemer
 Bach, In Peace and Joy
 Rupprecht, Lamento

Jerusalem thou city fair, Franck

I fell asleep in Jesus, Rupprecht

O how blest are ye, Bach

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• died April 13 in Omaha, Neb., where he had been organist of Trinity Cathedral since 1904. He was born in Boston.

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Bach, ar. R. L. Bedell: *Pastorale & Choralprelude In Dulci Jubilo*, 6p. me. (Schubert, 75c). Says Mr. Bedell: "I merely took two settings of the same choral, put them in the same key, and made one composition out of them. Should have been done years ago. The arrangement makes a grand number. All the music is Bach's."

Bach, ar. Bedell: *Two Organ Compositions: Choral Fantasia on Now Blessed be Thou, Arioso Cm*, 6p. md. (Schubert, 75c). In the former, Mr. Bedell merely "added a pedal part" which he thought "it needed very much." In the latter the same thing applies. Those who think we already have too much 16' Pedal Organ in our playing, will prefer the original as Bach left it; the *Arioso* is rather a charming little number in either form.

Dr. Roland DIGGLE: *Exultate Deo*, 4p. md. (White-Smith, 50c). A toccata with the hymntune "Darwell" appearing effectively in the pedal on page 4. One of Dr. Diggle's most practical pieces; fine for a festival prelude.

Margrethe HOKANSON: *A Nordic Reverie*, 3p. me. (Gray, 75¢). A combination of appealing melody in the opening and closing sections and free treatment for the contrasting section. It opens with the melody, simply but appropriately set, after seven measures of introduction; and then departs from the richness of diatonic harmonies in D-flat, to wander into many other tonalities and build up an ff climax, nicely achieved in good organ style. And then the conclusion, presenting the melody and harmony in all their attractiveness. There's a good idea in that plan too, for it leaves the hearer with the most appealing measures of the piece.

Horace Alden MILLER: *Scottie's Pranks & Moods*, 4p. me. (Cornell Music Pub. Co., 60c). Here's a piece of music that should make a hit on any recital program upon which it can be advantageously placed. It depicts the pranks of a pet poodle and does it famously. Registration demands color throughout, and the Composer indicates it nicely—Vox with 4' Flute in one place, Orchestral Oboe or Clarinet for a lovely little solo melody in the contrast section, and for a 'combination to resemble the bark of a dog' there is a suggested Dulciana, 8' Flute, and Nasard. The next time you play a recital for an average audience, include a little section of three pieces just for fun, and have this one among them.

Horace Alden MILLER: *Thakay-Yama or Japanese Chime Clock*, 5p. me. (Cornell Music Pub. Co., 50c). The right hand plays an attractive accompanying motif on Celeste and Harp against which the left hand plays an Orchestral Oboe solo. While there is not much registrational variety suggested for the rest of the piece, it lends itself admirably to a great many beautiful and odd effects, especially on larger modern organs with a good supply of independent off-unison ranks. It is picture music, well done, and thoroughly effective. Organ music like this will educate the public to turn to the instrument with interest and pleasure.

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Choir Music

A — Joseph W. CLOKEY: "Te Deum" in Em, 16p. c. e. (J. Fischer & Bro., 20c). Here's a composition worthy of the best choirs but musical enough and easy enough for any choir. It has the flavor of plainsong, perhaps because of so much fine unison singing and the naturalness and beauty of the themes themselves. The accompaniment is adroitly handled, to make the anthem all the more effective. There are some odd twists to the harmony and melody here and there, but they are all natural and musical, not strained. This is certainly one of the best settings from many viewpoints.

A4+ — Marianne GENET: "Eternal Ruler of the ceaseless round," 8p. me. (Gray, 15c). Organ accompaniment. The Composer had a splendid idea which makes itself evident from the very first page, and the idea and opening are so excellent that very few anthems could hope to live up to such excellence throughout. It is in free rhythm, occasional strong unisons, organ throughout; occasional 3-part work from women's voices and 3-part from men's; notes are exclusively crotchets, save at the phrase ends. It would be perhaps even better if some of the harmonized sections were done instead in unison. Get a copy for your own examination; you may like it as well as the reviewer does.

A4+ — Homer WHITFORD: "Let all that hath breath praise the Lord," 6p. cu. me. (J. Fischer & Bro., 15¢). Opens with bass theme in E-minor, followed by four measures for 4-part men's voices, and then the chorus, with passages here and there asking for 4-part men's or 3-part women's work. Ends with major chord on E.

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Secular Choral Music

This column represents the accumulation of secular choruses through the past season, not earlier mentioned to conserve the major attention to church works. If the reader will take the trouble to familiarize himself with the abbreviations fully explained each month on our index page, he will get the complete technical description of every composition listed. No comments are made unless the character of the music especially requires it; the purpose is merely to list the new music available.

CM — Mark ANDREWS: "A Credo," 7p. me. (Gray, 15¢).

CM — Mark ANDREWS: "Some Geese," 3p. cu. e. (Gray, 12¢). In G-minor, semi-humorous, rather interesting.

CM — Granville BANTOCK: "She walks in beauty," 4p. cu. me. (Novello-Gray, 15¢). Rather melodic.

CO — Seth BINGHAM: "Wilderness Stone," 137p. d. (Gray, \$1.50). An American folk cantata, for narrator, soloists, chorus, and orchestra, given its premiere in New York, Hugh Ross conducting, May 24, 1936; published 1937.

*CM — Campbell-Tipton, ar. F. Scherer: "Hymn to the Night," 7p. me. (Gray, 15¢). Melodious voice-parts, interesting accompaniment.

CW — Edward T. CHAPMAN: "Close thine eyes," 6p. e. (Birchard, 15¢). Smooth melodious voice-parts, sparkling accompaniment; a fine number.

*CW3 — Joseph W. Clokey: "Catbird," 7p. e. (Gray, 15¢). Another excellent number.

CM5 — Charles H. DOERSAM: "To the Terrestrial Globe," 6p. cu. md. (Gray, 15¢). In Gm, with consecutive fifths.

CW3 — Thomas F. DUNHILL: "Summer Night," 5p. e. (Novello-Gray, 15¢). Smooth-flowing and rather dainty.

*CM — Gounod, ar. C. Sodero: "Song of the golden calf," Cm. 7p. me. (Gray, 15¢).

CM — Victor HARRIS: "Invocation to St. Cecelia," Ef. 11p. me. (G. Schirmer, 20¢).

CW — Victor HARRIS: "Requiem for a Little Child," Af. 4p. cu. me. (Gray, 12¢). Some lovely passages in this.

*CM — Cyr de Brant: "The Old Plaid Shawl," D. 12p. me. (Gray, 15¢). They'll like this one.

CM — Jacques HOMIER: "A Choral Prelude," C. 4p. cu. e. (Carl Fischer, 10¢). Chant-like opening number.

CM — Ladislav KUN: "Two Hungarian Songs," 6p. me. cu. (Gray, 15¢). No. 2 quite interesting.

CW3 — Lucie LANDEN: "Sanctuary," 10p. md. (Gray, 15¢). Important piano accompaniment.

CW3 — Lucie LANDEN: "Sunset and Serenade," G. 10p. me. (Gray, 15¢). Quite good though very simple.

C4+ — Clarence LOOMIS: "Evolution," G. 6p. me. (Carl Fischer, 15¢). Humorous; very good.

C3 — Hector MacCARTHY: "Lure of Nature," Ef. 5p. e. (G. Schirmer, 10¢). Melodic and interesting.

CW3 — Ruth T. MAGNEY: "Lullaby," Ef. 6p. e. (Gray, 15¢). In 5-4 but quite musical.

*CM — Mendelssohn, ar. J. Holler: "Awake the starry midnight hour," G. 6p. cu. e. (Gray, 15¢).

C4+ — Russell H. MILES: "Song of the Lacemaker," Am. 12p. c. me. (Gray, 15¢).

C — Gordon Balch NEVIN: "Hast thou forgot," 6p. me. (J. Fischer & Bro., 15¢). Goes from pp to ff, a serious composition with an important piano part and great possibilities for the voices.

*CM — R. Strauss, ar. F. Scherer: "Night," D. 6p. me. (Gray, 15¢).

C — Sydney THOMSON: "Upon Love," Df. 8p. cu. me. (Gray, 15¢).

*CM — Wagner, ar. J. Homier: "Hail bright abode," 8p. c. e. (Carl Fischer, 15¢). The Tannhaeuser march.

*C — Wagner, ar. B. Levenson: "Pilgrim's Chorus," 6p. e. (Carl Fischer, 12¢).

C6 — Elinor R. WARREN: "At Midnight," 6p. cu. me. (Gray, 15¢).

CW3+ — Theophil WENDT: "O love O heavenly love," Bf. 10p. me. (Gray, 15¢).

*CW4+ — English, ar. T. Wendt: "A Garland of Old English Songs," 25p. md. (Gray, 60¢). Six numbers.

*CW3 — English, ar. B. Levenson: "High-Ho for a Husband," G. 8p. me. cu. (Gray, 15¢). "This song is mentioned twice by Shakespeare."

*CW3 — Russian, ar. B. Levenson: "Twining Dance," Bf. 6p. me. cu. (Gray, 15¢).

*C4+ — Tennessee, ar. Harvey Gaul: "Tennessee Mountain Morning Hymn," 7p. md. cu. (Galaxy, 15¢). A serious work that should have wide use.

*C4+ — Tennessee, ar. Harvey Gaul: "Tennessee Mountain Psalm," Gm. 7p. cu. md. (Galaxy, 15¢). A three-note bass theme is repeated over and over again as the foundation for the first section and the work is splendidly developed.

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hand or machine engraved. For complete
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